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# SRI HARSHA CHARITA

## INTRODUCTION

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The history of Sanskrit prose runs almost parallel to the history of Sanskrit verse. In fact, from the earliest period, the distinction between prose and poetry was not rigid. Rhythmic prose passages often lapsed into verse in the Upanishads<sup>1</sup>. The authors of Puranas resorted to prose where the picturesque imagery could not be cast into verse moulds<sup>2</sup>. We have prose passages intermixed

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(1) Neither does a division between the forms of poetry and prose really exist in India. Every subject can be treated equally well in verses as in the prose form. We find novels which differ from the ornate epics in hardly anything except that the metrical form is wanting—Winternitz: History of Indian Literature, Vol. I p. 3.

(2) The narratives in the Upanishads and the Brahmanas are “ of importance to us as the oldest examples of Indian narrative prose which we possess. It has already been mentioned that this prose of the older epic compositions frequently alternates with verses:—Winternitz : History of Indian Literature, Vol. I p. 211.

In language and style, they (the earlier Upanishads) resemble the Brahmanas, component parts of which they are or to which they were immediately attached. It is the same simple, slightly clumsy prose, but especially in the narrative portions by no means lacking in beauty—Ibid. p. 236.

Maitrayaniya Upanishad belongs to a considerably later period which must have been post-Buddhistic. It is again written in prose like the earliest Upanishads. This prose, however, no longer shows any Vedic traces; on the grounds of language, style and contents, we may place the work in the period of classical Sanskrit literature. The Mandukya Upanishad of the Atharva Veda probably also belongs to the same later period. Ibid. Page 238.

with verse in the Mahabharata. The rules of Sanskrit poetics do not make any distinction between prose and verse; Kavya (poetry) may be either in prose or in verse or in a mixture of both known as *Champu*. Just as in verse and in drama, the greatness of Kalidasa eclipsed that of his predecessors and deprived posterity of the earlier works, so also we have very little of Sanskrit prose preserved to us before the age of the classic writers, Bana, Subandhu, and Dandin. We find Bana referring, for example, to one Bhattara Harischandra, as an author of a prose work of high merit. But his work is not available at present<sup>1</sup>. Besides literary prose, we have the prose of the Sutras and the Bhashyas. The Sutras made statements of truths in a condensed form and Bhashyas were commentaries on those terse statements. Although some of the Sutras and some passages of the Bhashyas reached high levels of poetry, yet on the whole they could not be considered to be part of Kavya literature.'

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(1) भट्टारहरिचन्द्रस्य गद्यवन्धो नृपायते । इति हर्षचरिते.

References to two other prose romances are made in *Tilaka-manjari* of Dhanaphala.

(a) पुण्या पुनाति गंगेव गां तरंगवती कथा ।

(b) सुशिष्टलिता यस्य तथा त्रैलोक्यसुन्दरी ।

(2) This peculiar Sutra style originated in the prose of the Brahmanas. This prose of the Brahmanas consisted almost exclusively of short sentences; indirect speech is entirely absent; the sequence of principal sentences is but rarely interrupted by a relative or conditional clause and its monotony is only relieved to some extent by participial constructions. Furthermore, in spite of a certain prolixity showing itself especially in awkward repetitions, much that is taken as a matter of course in oral presentation and instruction remains unsaid, while we have to complete it in our translations. Prose of this nature would easily, by more and more exaggerated simplification, be turned into lapidary,

In fact there has been a sharp difference between the Sastraic literature of the Sutras and the Bhashyas and the Kavya literature, the Sastraic school condemning the Kavyas, as involving waste of precious time. They even went so far as to enjoin काव्यालापं च वर्जयेत् “One must eschew the study of Kavyas.”

But it must be inferred that writers on Sanskrit poetics failed to emphasise the fundamental difference between prose and verse. In the Kavya-darsa, Dandin points out the difference in these verses.

अपादः पदसंतानो गद्यमाख्यायिका कथा ॥  
 इति तस्य प्रभेदौ द्वौ तयोराख्यायिका किल ।  
 नायकेनैव वाच्यान्या नायकेनेतरेण वा ॥

Sequence of words which do not fall into metrical form is Gadyam or prose. Its sub-divisions are two, *Akhyayika* and *Katha*; of these two, one is put in the mouth of the hero alone; the other may be put in the mouths of others also.

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detached sentences connected only by the most essential particles, as we find in the Sutras. For the purpose of greater saving of syllables and still shorter summarisings, only one new element was introduced—the formation of long compound words with which we meet for the first time in the Sutras and which then became particularly characteristic of the classical Sanskrit Literature and gained even greater ascendancy in later periods. The frequent quotations from the Brahmanas in the older Sutra texts and when even there is no direct quotation the many Brahmana-like passages in the midst of Sutras make it apparent that the Sutra style was developed from the prose of the Brahmanas—Winternitz : History of Indian Literature Vol, I pp. 270—271.

The differences between *Akhyayika* and *Katha*, the two main forms of Sanskrit prose *Kavya*, are pointed out by Dandin. *Akhyayika* is when the narrative is by the hero himself (it is not considered inappropriate to praise one's virtues in this mode); but persons other than the heroes are the authors of a *Katha* as Dandin points out the fact whether the speaker or other is the hero could not form a proper basis of classification. For it does not affect the intrinsic value of the *kavya* as it is a meaningless distinction. Prose *kavyas* occasionally use verse. A distinction is sought to be made by some writers according as the metre used occasionally in a prose work is *Vakra* or *Apavakra*. One will readily agree with Dandin that also this is a meaningless distinction. A third distinction is made which is technical but equally meaningless. The sub-divisions of an *Akhyayika* are called *lambhas* or *lambhikas* and those of a *katha* are called *Uchchvasas*. The distinction, however, is only in name and is not in any way concerned with the subject matter. Therefore, concludes Dandin, " *Katha* and *Akhyayika* form only one class, though stamped with two different names."

Scholars like Pischal and Oldenburg have traced the literary prose of the *champus* and of the romances, historical and mythological, to the early narrative prose of the Buddhistic *jatakas* in Pali. Prof. Keith says in his "Classical Sanskrit Literature": "Occasional instances in the *Mahabharata* are doubtless cases of contamination, not relics of primitive form as held by Oldenburg.", It has been suggested by some Western critics that the Sanskrit prose romances were largely influenced by the

early Greek romances<sup>1</sup>, The growth of Sanskrit romances in the early centuries of the Christian era appears to such critics to be so sudden as to render probable the theory of foreign models affecting Indian taste. Support to the theory is also sought in the kindred theory of the influence of Greek astrology on Indian astrology. A prominent advocate of this theory of foreign influence is Prof. Peterson, who suggests that even the Pisachi story of the Brihat-katha was itself influenced largely by Greek literature both in its plan and in its contents. Other writers like M. Lacot come, on the same evidence, to the opposite conclusion that the Greek romance had borrowed largely from the Indian. The saner opinion seems to be that which is advocated by Dr. Keith, that the two literature, Sanskrit and Greek, were independent of each other: both in their structure and in their contents, although there might have been occasional influences in minor details because of the admitted contact of the two civilisations.

In spite of Sanskrit grammarians making no distinction between prose and verse we find that only very few prose works exist in Sanskrit at present. This is partly due no doubt to the excellent works of Bana, Subandhu and Dandin making the student of Sanskrit ignore the earlier prose works<sup>2</sup>. In his Sanskrit Introduction to

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(1) To such an extent had the Mahabharata become a compendium of narratives of all descriptions rather than an epic that even prose pieces, Brahmanical legends, and moral tales, some entirely in prose form and others partly in prose and partly in verse were incorporated with the epic—Winternitz: History of Indian Literature, Vol. I p. 230.

(2) While prose was employed in the Yajur Veda and the Brahmanas and finally attained to a certain degree of development, it almost

Vasavadatta, Pandit R. V. Krishnamachariar discusses the causes that might have led to the scarcity of extant prose works in Sanskrit. He says that according to one opinion this is due to Sanskrit not being a living tongue. It is only in a spoken language that prose works abound. A second opinion is also discussed at length, that verse is more allied to music than prose; a writer of prose is therefore handicapped by having to emulate the music of Sanskrit verse in a difficult medium. A third opinion with which the Pandit is most in accord is that verse is like a beautiful girl who attracts by the perfection of form while prose is an actor who has to shave his moustache, powder his face and shine for the nonce in the borrowed embellishments of a lady and it is quite natural that poets took to the easier path of verse for producing the desired effect of a *kavya*.

The three masters of prose *kavya*, whose writings by their excellences appear to have wiped the earlier prose romances out of existence, are, as has been pointed out above, Bana, Subandhu and Dandin. Of the date of Bana there is no dispute. He was a contemporary of Sri Harsha and was one of the chief ornaments of his Court. Sri

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disappears in Sanskrit, nearly every branch of literature being treated in verse, often much to the detriment of the subject as in the case of law. The only departments almost entirely restricted to the use of prose are grammar and philosophy but the cramped and epigrammatical style in which these subjects were treated hardly deserves the name of prose at all. Literary prose is found only in fables, fairy tales, romances and partially in the drama. In consequence of this neglect, the prose of the later period compares unfavourably with that of the Brahmanas—Prof. Macdonell.

Harsha's date has been definitely fixed by that of his contemporary, the Chinese pilgrim Hoiun-Thsang who was in India from 629 to 648 A.D. Sri Harsha reigned from 606 to 648 A.D. The story of the *Harsha-Charita* covers the early part of Sri Harsha's life. We are told therein that Harsha came to the throne when he was a young boy of sixteen. That makes the birth of Sri Harsha fall on or about 590 A.D.

Bana, who in all probability did survive Sri Harsha by a few years, must have been of the same age as his patron, the Emperor. Some scholars have drawn the inference that Bana died earlier because in his *Harsha-Charita* he does not deal with the later years of Sri Harsha's reign. But the reason may well be what is urged by the poet himself in the third Uchchvasa कः खलु पुरुषायुषशतेनपि शक्त्यादविकलमस्य चरितं वर्णयितुं । एकदेशे तु यदि कुत्तहलं वः सज्जा वय ॥

About the date of the two other classic prose writers, Subhandhu and Dandin, there is considerable difference of opinion. One Vasavadatta is referred to by the *Maha Bhashya* as an *Akhyayika*. The 'Vasavadatta' of Subandhu would be a *Katha*. And unless we hold with Dandin that there is no difference between *Akhyayika* and *Katha*, we

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(1) Half a verse in the introductory portion of *Kadambari* seems, according to a Sanskrit Scholar, to refer to the cruel and unmerited death of Sri Harsha at the hands of a villain—an opinion which places the composition of *Kadambari* after the death of Sri Harsha in 646-647 A.D and explains the fact that it was left unfinished, for Bana died soon after Sri Harsha. The verse has been thus translated by Mr. Riddings, "who is there that fears not the wicked, pitiless in causeless enmity ?"

cannot identify the 'Vasavadatta' of the *Mahabhashya* with Subandhu's. Bana praises a 'Vasavadatta' in his *Harsha Charita* thus :

कवीनामगलद्दर्पो नूनं वासवदत्तया ।  
शक्त्येव पाण्डुपुत्राणां गतया कर्णगोचरं ॥

This reference by Bana to Vasavadatta is in all probability to the same Vasavadatta which is referred to in the *Mahabhashya*.

It is a matter of considerable difference of opinion among scholars whether Subandhu lived earlier or later than Bana. The question assumes importance because of many passages in Subandhu's Vasavadatta and in Bana's *Harsha Charita* which bear close resemblances and lead to a charge of plagiarism against the one or the other<sup>1</sup>. Dr. Peterson, in his introduction to *Kadambari*, thought that Bana was the author and Subandhu the copyist : "For, that after the graceless string of extravagant and indecent puns presented by the present Vasavadatta had been received with approval into the national literature, a reversion should have been possible to the chastity alike of

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(1) Bana is taken to allude to Vasavadatta of Subandhu when in his 20th stanza to his Introduction to *Kadambari* he describes his romance as " this story surpassing the other two ", the other two according to the commentator of *Kadambari* being the Vasavadatta and the *Brihadkatha*, but the allusion is by no means clear and we cannot rely on the opinion of the commentator who came long after, that one of the two *kathas* must be the Vasavadatta of Subandhu. Many of the prose romances which existed before Bana are not now extant and were not probably extant in the commentator's times and Bana might have in his mind two prose romances in Sanskrit famous in his time though not now extant with which his own poem would bear no comparison.

sentiment and of diction of Bana and Bhavabhuti would be a literary miracle almost incredible". This opinion was based on the assumption that there was a gradual growth in Sanskrit literature. We know, on the other hand, that periods of literary activity when authors wrote in a simple and natural style alternated often with periods when authors wrote a highly artificial style; Dr. Peterson's argument based merely on the idea of gradual decadence of Sanskrit poetry is, therefore, unconvincing. Mr. Kale refers to the fact that one Vakpatiraja, a contemporary of Bhavabhuti, refers to Subandhu in his Prakrit poem *Gandavaho* along with Bhasa and Kālidasa and is silent about Bana. If this Subandhu is the same as the author of the extant *Vasavadatta*, then the assumption that Bhavabhuti and Bana lived before the decadence indicated by Subandhu is directly contradicted by this reference of Vakpatiraja. Another argument of Mr. Kale for placing Subandhu before Bana is based on the order of the authors in a verse in *Raghava Pandaviya*.

सुबन्धुर्वर्णभृश्च कविराज इति त्रयः ।

वक्रोक्तिमार्गनिपुणाश्रतुर्थो विद्यते न वा ॥

There is no basis for assuming, with Mr. Kale, that the order in this verse is chronological. It may be that the author of this verse mentions the three authors in their order of merit or as equals like the trinity of Gods.

Whatever be the truth on this question of posteriority of Bana to Subandhu, there is no doubt that Bana is above the charge of plagiarism. The coincidences, however, cannot be explained by attributing them to a common source not now extant<sup>1</sup>. A possible explanation is that the

(1) After the special condemnation of plagiarists in the introductory

passage existed probably in only one of the two books, and that either scribes wrongly imported them into the other book or teachers noted the corresponding description from one book in the other, which in process of time got mixed up with the text. For, both the authors have been highly praised by later Sanskrit poets, which would have been the case if either has copied from the other as the present texts make us believe<sup>1</sup>. Only a close examination of all available manuscripts of the two classics will entitle one to decide authoritatively on this vexed question.

Whatever be the truth about Bana and Subandhu, there is now at least no doubt that Dandin came after Bana. If the reference in Vasavadatta to a *Chandovichiti* be taken to be a reference of a *Chandovichiti* by Dandin (whether Dandin wrote a *Chandovichiti* is itself doubtful), then Subandhu came after Dandin also<sup>2</sup>. Further, verses of the Harsha Charita, one cannot imagine Bana plagiarising Subandhu.

अन्यवर्णपरावृत्या वन्धचिह्निगृह्नैः ।

अनास्यातः सतां मध्ये कविश्चिरो विभाव्यते ॥

(1) (a) सुवन्धुर्णभट्टश्च । राघवपाण्डवीये ...

(b) वंशं याते सुवन्धुं विधेः । विषटिते वाणे विषादस्पृशः ।  
श्रीकण्ठचरिते ॥

(2) Subandhu also is referred to by Dandin in the Avanti Sundari Katha before he refers to Bana in the now incomplete verse—

सुवन्धुः किल निष्कान्तो विदुसारस्य वन्धनात् ।

तस्मैव हृदयं बध्वा वत्सराज—= ॥

But as Mr. Nair points out, the Vasavadatta of Subandhu now extant has nothing to do with Vatsaraja and Dandin probably refers to 'another' Subandhu, the probable author of the Akhyayika Vasavadatta.

in the *Harsha Charita* Bana refers to a number of authors by name and not to Subandhu; which leads to the inference that the Vasavadatta referred by Bana and by the *Mahabhashya* was an earlier *Akhyayika*.

Another great poet, with whose name Bana Bhatta's is frequently associated, is Mayura. Dandin's *Avanti Sundari Kaila* refers to them both in a single verse:

मिन्नस्तीक्ष्णमुखेनापि चित्रं वाणेन निर्व्यथः ।  
व्याहारेषु जहौ लीलां न मयूरः.....॥

Rajasekhara cites a verse which refers in the same breath to Bana and to Mayura :

अहो प्रभावो वार्देव्याः यन्मातंगदिवाकरः ।  
श्रीहर्षस्याभवत्सभ्यः समो वाणमयूरयोः ॥

Another verse in praise of Bana says—

प्रतिकविभेदनवाणः कवितातरुगहनविहारमयूरः ।  
सहदयलोकसुबन्धुर्जयति श्रीभट्टवाणकविराजः ॥

Prof. Quackenbos says of this Mayura that (1) Mayura flourished in the first half of the seventh century ; (2) he was, along with Bana a protege of Sri Harsha ; (3) he is in all probability जंगुलिको मयूरकः, who is referred to by Bana in his *Harsha Charita* as one of his companions of his youth who wandered about in an adventurous spirit; (4) that 'Jangilika' meant probably a 'garudika' or a doctor who specialised in curing cases of poisoning and

dealt with antidotes; as the statement of Bana's is supported by the following verse of Rajasekhara :—

दर्पं कविमुजंगानां गताश्रवणगोचरं ।  
विश्वविद्येव मायूरी मायूरी वामिकृन्तति ॥

Sri Harsha is said to have brought about the friendship of Bana and Mayura. Probably, the reference is merely to his patronising both the poets. There does not seem to be any basis for the story that Bana was Mayura's son-in-law. One cannot be certain whether the *Chandi Sataka* of Bana or the *Surya Sataka* of Mayura formed the model for the other. In all probability, they were composed in praise of their respective deities at the instance of their royal patron.

About the life of Bana himself, we have considerable autobiographical details given in the *Harsha Charita* and in the introductory verses of the *Kadambari*. That he was a first class Brahmin, along with Mayura, is pointed out by the verse already quoted from the elder Rajasekara 'where the poet Divakara who was a Matanga or Chandala is referred to as occupying a seat of equal honor with Bana and Mayura in the court of Sri Harsha because of the grace of Sarasvati. Bana belonged to the Vatsyayana Gotra. From the first three *Uchchvasas* of the *Harsha Charita*, we are able to give the following account of Bana's ancestors and of Bana who went to Sri Harsha's Court and was well received by him ; we learn that he returned to his village Prithikuta with honours and that during his absence some attendants of the King misled him about the adventures of Bana's youth. Krishna, the

cousin of Harsha, learning this, sent a messenger to Bana, inviting him to the Court in order that the king might not be less affectionate towards the poet. The rest of the second Uchchvas deals with the preparations that Bana made before starting from his native village Prithikuta and the reception that he had at the hands of the emperor Sri Harsha when he was camping near Manitara on the banks of Ajiravati. Bana was slighted at the meeting by emperor Harsha who pretended to be vexed with the tales of his youthful adventures and kept silent without welcoming him. But when Bana accosted him with praise and pleaded that he had done nothing wrong, the king took him back in his favour. Bana remained for a while with his royal patron.

In the third chapter, the tale is told of Bana's return with honours from the capital to his native village. Bana's cousins, Ganapati, Adhipati, Tarapati and Syamala, request Bana to tell them the history of Harsha's life. Here also there are veiled references to Bana's waywardness in his youth and the high regard that he commanded in the royal Court. Bana replies to his cousins that language cannot adequately convey the greatness of Sri Harsha, but he will anyhow narrate a part of that life for the delectation of his friends and cousins.

He begins the narration by describing the country of Sri Harsha and its capital city Sthanveesvara (modern Thaneswar) where long ago king Pushpabuti lived. This king was an ardent Saivite devotee and helped a famous Saivite sage from Deccan known as Bhairavacharya in the performance of rites which conferred on the Acharya

the status of a Vidyadhara. Goddess Lakshmi appears before at the conclusion of the Vidyadhara rite and blesses him by saying that his lineage will last long without any interruption and in his line will be born in due course a great emperor who will be known as Sri Harsha. Sarasvati was cursed to be born on earth and she married the Brahmin sage Dudhecha. Their son was one Vatsa, belonging to the family of Sarasvata, the ancestor of Bana. Bana's father was Chitrabantu, who was one of the sons of Arthapati, the son of Pasupata, the son of Kubera, a descendant of the above-mentioned Vatsa. As Vatsa settled on the banks of the river Hiranyabahu, otherwise known as the Sona (the river Sone), in a Brahmin village called Prithikuta, the family continued to live in the same place during Bana's lifetime. Bana's mother Rajadevi, died when he was a mere child and his father Chitrabantu also died when Bana was about 14 years old. Sometime after his father's death, Bana led a wandering life with a number of companions. The names of these companions are mentioned in the first Uchchvasa of the *Harsha Charita*.

Bana had sufficient ancestral property to support himself and his wanderings were for the purpose of merely satisfying his strong curiosity to know more about men and things. It is in all probability the experience gained by these wanderings that gave to his prose romances a sense of reality which they possess. We are told in the second Uchchvasa that Krishna, cousin of emperor Harsha, sent a messenger to him when he was spending one summer afternoon in the company of his

cousin Chandrasena. This messenger conveyed the regard which the emperor and Krishna had for Bana, although he was living at a great distance from him, and remarked that "during Bana's absence, the emperor has been mislead about Bana by evil-minded persons, but that Krishna told him the truth about Bana and that the emperor said that Bana should come to the emperor's Court without any delay."

This passage makes it probable that either in the course of his wanderings or towards the end, Bana had been to the emperor Sri Harsha.

### SRI HARSHA.

Although Bana's *Harsha Charita* does not purport to be an impartial historical account of the life of Sri Harsha, yet many inscriptions that have been found and the accounts given by Hiouen T-sang and Itsing both attest to the high value of *Harsha Charita* as an unbiassed description of Sri Harsha and his times. The knowledge derived from the inscriptions has helped in understanding in many places the puns and literary allusions which abound in Bana's prose and which, being understood easily by his contemporaries, were greatly appreciated by them. In the third Uchchvasa, for example, we have reference to Sri Harsha's victory over the king of the Sindhus. Sri Harsha apparently subdued some fortresses in the Himalayan regions and levied tribute from the chieftains of those regions.

अब पुरुषोत्तमेन सिन्धुराजं प्रमथ्य लक्ष्मीरात्मकृता ।

अत्र परमेश्वरेण तुषुरशैलभुवो दुर्गाया गृहीतः करः ।

जत्र देवेन अभिहितः कुमारः ॥

Another passage refers to the coronation of Kumara-gupta, the Malwa prince, who along with his younger brother Madhavagupta, was a companion of Sri Harsha's boyhood. This reference to Harsha's friendship with the Malwa prince is corroborated by the Apshad stone inscription where Madhavagupta is referred to as desirous of meeting Sri Harshadeva in person.

Bana describes Sri Harsha as coming of an ancient Kshatriya family. Hiouen Tsang's reference to him as a Vaisya has been proved to be due to a confusion by the Chinese traveller of the Vaisya caste with the Bais clan of the Kshatriya Rajputs. Pushpabuti, who was favoured by the goddess Lakshmi, according to *Harsha Charita*, with a boon that in his lineage will be born the great emperor Sri Harsha, might have been a mere mythical king; and the story regarding his devotion to Lord Siva and the help that he rendered Bhairavacharya in attaining the status of Vidyadhara might have been mere literary devices of Bana to emphasise the greatness of Sri Harsha and his devotion to Hindu Gods, particularly to Lord Siva. The three great religions that prevailed in Sri Harsha's time were Saivism, Buddhism and Sun-worship. The *Harsha Charita* tells us that Prabhakaravardhana, the father of Sri Harsha, was a worshipper of the Sun. Sri Harsha himself is described as Pramamahesvara. The inscriptions corroborate the fact that the three immediate ancestors of Sri Harsha were great devotees of the Sun-God, while Harsha himself had special leanings towards Saivism. Sri Harsha's elder brother Rajavardhana, both according to *Harsha Charita* and according to Hiouen T-sang had strong leanings towards Buddhism. Harsha's sister

Rajyasre was married to prince Grahavarman of Kanouj, who had also strong leanings towards Buddhism and on the death of her husband Rajyasre decided to become a Buddhist nun. Although Bana is an orthodox Brahmin, he does not show his bias towards Brahmanism but describes the state of the country as it really was. He makes Harsha declare that he will follow his sister's footsteps and become a Buddhist monk after he had avenged the cruel death of his brother-in-law.

Considerable light is thrown on the religious practices of Sri Harsha's time by the several descriptions with which *Harsha Charita* abounds; the descriptions of Bhairavacharya and his weird rites must have had some basis in the practices of the Saivites of the Deccan in Bana's time. We have an elaborate realistic picture of the Brahmin settlement at Prithikuta, the birth place of Bana. The Brahmins of his day engaged themselves in the performances of sacrifices, and in the uninterrupted study of the Vedas and Vedangas and devoted themselves to Sanskrit literature. Reading of the Puranas and their exposition to popular audiences were common ways in those days of spending the afternoons. We have similarly, in a later Uchchvasa, references to the rites performed on Prabhakaravardha's death which show what were the popular observances of the Hindus of that country. The elaborate descriptions of the royal festivities when Harsha was born and also when Harsha's sister Rajyasri was married to Grahavarman also throw considerable light on the Court life in that country. Although Sri Harsha became in later days, according to Hiouen T-sang, a devout Buddhist and once in five years distributed all his wealth

in charity, we find that the statement of Bana that Harsha was a Saivite in the earlier days of his rule is supported by his inscriptions. The royal seal of Sri Harsha bore the emblem of Nandi on it. Bana describes Harsha's starting on an expedition after worshipping with great devotion the God Nilalohita. One reason why probably Bana does not complete the life of Sri Harsha might have been that Sri Harsha gradually became more and more Buddhistic in his observances.

Harsha's father Prabhakaravardhana was at the beginning a prince of only the Thaneswar district, but by his military adventures he became lord of a major portion of North Western India. Sometime before his death, he sent his elder son Rajyavardhana with a large army to attack the Huns. When Prabhakaravardhana died, a party at Thaneswar favoured Sri Harsha's succession, but, as Rajyavardhana returned victorious after his war with the Huns, he was crowned king. Rajyavardhana, after his accession, went with a large army to Malwa, as the king of Malwa had put Rajyavardhana's brother-in-law, Grahavarman, to death and imprisoned his widowed sister Rajyasri. Although Rajyavardhana succeeded in defeating the king of Malwa, he was treacherously slain by Prince Sasanka of the Goada country, and Rajyasri escaped from imprisonment and sought refuge in the Vindhya forest. On the death of Rajyavardhana, Harsha was invited to assume the responsibilities of the throne. For some reason which is not made clear either by *Harsha Charita* or by other historical records, Harsha did not assume sovereignty immediately, but assumed the modest title of Siladitya and engaged himself in the twin

tasks of avenging his brother's murder and of recovering his widowed sister. The murderer, Prince Sasanka, was allowed to escape in Harsha's anxiety to recover his widowed sister first. After inducing his sister to come back to the capital to aid him in governing the country, Harsha set himself to the task of annexing the several states in Northern India and making himself emperor. The campaign of annexation nearly lasted for five years, at the end of which Sri Harsha had himself crowned emperor. With Harsha's coronation started the Harsha era, which was used later on in Nepal. From this circumstance as well as from the reference in the *Harsha Charita* to Harsha's subjugation of the fortresses of the Himalayan regions and his levying tribute therefrom, historians infer that Nepal was also part of Sri Harsha's Empire. A probable reason might be hazarded for the reluctance of Sri Harsha to assume the title of Emperor during the first five years of his reign. Mr. Vincent A. Smith thinks that it was probably due to the existence of a young son of Rajyavardhana. He also refers to a plot by the Court at Thaneswar to place Sri Harsha even when Prabhakaravardhana died. Probably Harsha, then a young prince of fifteen years, was not aware of the plot at the time; and when it came to his notice, he, like Bharata of old, determined to have nothing to do with the kingdom, so that when Rajyavardhana died he was inclined to take to Buddhist monastic life. It was only the desire to avenge his brother's death and to recover his widowed sister that induced him to perform the duties of a king, without at the same time assuming the title. Ultimately, he became emperor only on the insistence of his sister and of the people.

Sri Harsha is known as the author of three Sanskrit plays, *Ratnavali*, *Priyadarsika* and *Nagananda*. Some scholars have expressed the opinion that in all probability that Bana was the author of *Ratnavali* and Harsha only lent his name. The question of Sri Harsha's authorship of *Ratnavali* is elaborately discussed in the introduction to *Priyadarsika* by Messrs. Jackson and Ogden. It is pointed out by them that no doubts on this subject appeared to have existed in the 7th or 9th centuries because in those centuries, the *Nagananda* and the *Ratnavali* were definitely assigned to Harsha. The authorship of the *Nagananda* is placed beyond doubt by the reference to that play by the Chinese traveller Itsing. Damodhara-gupta of Kashmir attributes passages from the *Ratnavali* to a 'king'. In the 7th century one Madhusudhana refers to "Maharaja Sri Harsha, the chief of the poets, composer of the Natika called *Ratnavali*, who was lord of Malawa and whose capital was Ujjain." Although this reference "is probably inaccurate in making Ujjain Sri Harsha's capital", its value in so far as it ascribes *Ratnavali* to Sri Harsha is not impaired.

Messrs. Jackson and Ogden discuss in detail the internal evidences in the three dramas which prove the unity of authorship of the three plays and place the authorship of *Ratnavali* beyond all doubt.

### BANA

Besides the *Harsha Charita*, Bana is the author of two other works: (1) the *Kadambari* (which was left incomplete and which was completed by his son after Sri

Harsha's death) (2) *Chandee-sataka* (100 verses in praise of Goddess Chandee, consort of God Siva).

This poem was in all probability composed in emulation of the *Surya-sataka* composed by his friend and poet Mayura. It has been already pointed out that the ascription of the *Ratnavali* to Bana is erroneous. Another drama called the *Parvatiparinaya* was likewise ascribed to Bana on insufficient evidence. Mr. Kane, in his introduction to the *Harsha Charita* says the work might have been written before Bana attained the mastery of his mature years. "In the *Parvatiparinaya* we find that Bana is feeling his way; his prose in the drama reminds us of the *Kadambari* and *Harsha Charita*. Many ideas and turns of expression are common to the drama and the two prose works of Bana". The evidences on which scholars ascribe this drama to Bana are:

(1) the author of *Parvatiparinaya* calls himself in the Prelude as Bana belonging to the *Vatsagotra* and Bana in his *Harsha Charita* says that he was a *Vatsayana*.

(2) Bana had great admiration for Kalidasa as is obvious from the reference to him in the introduction to the *Harsha Charita*.

निर्गतासु न वा कस्य कालिदासस्य सूक्तिः ।  
प्रीतिर्मधुरसान्द्रासु मङ्गरीष्विव जायते ।

And the remarkable coincidences between *Kumara sambhava* of Kalidasa and the *Parvatiparinaya* support the inference that Bana, the admirer of *Kalidasa*, was probably the author of the *Parvatiparinaya*.

(3) Bhoja refers to the fact that Bana is not such a great author of verse as of prose, a remark which could not have been based merely on a comparison of the few introductory verses of the two prose romances.

These three bits of evidences are inconclusive. (1) Coincidences of names and *gotras* are quite common in Sanskrit literary history. (2) *Parvatiparinaya* borders on plagiarism of Kalidasa's *Kumara sambhava*. As we have already pointed out, it is highly improbable that Bana who condemns plagiarism so strongly in the introductory verses of the *Harsha Charita* will ever have committed literary thefts himself.

(3) We have enough verses of Bana in the *Chandeesataka* besides the introductory verses of his two prose romances to enable a critic to make comparison between the relative merits of Bana's prose and verse. Bana probably wrote the story of *Kadambari* in verse also, for we find *Kshemendra* quoting a verse as Bana's in his *Auchitya-vichara-charcha* which has reference to the *Kadambari* story. This verse version of *Kadambari* might have also been the basis of the critic's remark mentioned above.

The commentators of the *Nalachampu* refer in their commentary to a drama called *Mukta-taditaka* of one Bana and cite a verse from that play. In all probability, this play is not by Bana-bhatta. It might well be from the pen of the author of the *Parvatiparinaya*. It is interesting to note in this connection that both in the *Parvatiparinaya* and in these commentaries the dramatist is referred to as Bana merely, while anthologists like

Kshemendra refer to our author as Bhatta-Bana, probably to distinguish him from the dramatist Bana.

### THE "HARSHA CHARITA."

As has been remarked already, Sanskrit writers considered prose also as a medium for a *Kavya*. As a consequence, the conception of the Sanskritists as to what constitutes good prose is different from the conception of Western writers on Rhetoric. This has led to an inadequate and unfair impression of Bana's prose which impression is heightened by the English translation.<sup>11</sup> Ridding points out that both the manner of treatment and the language employed Bana's prose style corresponds to Spenser's style in the *Færie Queen*. He says, "the love of what is beautiful and pure both in character and the world, tenderness of heart, a gentle spirit troubled by the disquiet of life, grace and sweetness of style, idyllic simplicity are common to both" (Bana and Spenser); and then he proceeds to discuss the common faults of both the writers, viz., a lack of sense of proportion. This defect, according to Ridding, springs from the author's richness

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(11) The greatest ornament of the literary circle of Harsha's Court was a Brahmin Bana, author of the historical romance devoted to a panegyrical account the deeds of his patron, which is an amazingly clever though irritating performance executed in the worst possible taste and yet containing passages of admirable and vivid description. The man who attributes to the Commander-in-chief Skanda Gupta "a nose as long as a sovereign's pedigree" may be fairly accused of having perpetrated the most grotesque simile in all literature but the same man will do better, and shows no lack of power, when depicting the death agony of the king.....Such writing, although not in perfect good taste, unmistakably bears the stamp of power. (Pp.856-857, Vincent A. Smith's Early History of India).

of resource and readiness of wit. Riddings also points out how no topic is let go by Bana till he can squeeze no more from it and how in descriptions every possible minor detail is given in all its fulness and is followed by a series of similes and a firework of puns. In speeches, the same thing is uttered with every existing variety of synonym. These features, which are considered as the best features of a Sanskrit prose style, convey to a Westerner an inadequate and false impression of the translation, for to the Westerner "a long drawn description if good, gives the effect of 'sweetness long drawn out'" and if bad, brings drowsiness; in Sanskrit, the unending compounds suggest the impetuous rush of a torrent and the similes and puns are like a play of light and shade on its water."

Bana's style abounds in double meanings of words and even treble meanings of the words used in veiled allusions in the sentences to Puranic and other incidents and characters. An intimate acquaintance of the different meanings of words and of the Puranas and other incidents is, therefore, necessary for the reader to appreciate the remarkable skill with which the texture of Bana's prose is woven. Some of the descriptions in the *Harsha Charita*, as has already been pointed out, refer to incidents in the life of Sri Harsha indirectly, in this manner. As an example, there is an indirect reference to the conquests of Sri Harsha over the Himalayan regions in the third *Uchchvasa*. Similar allusions can be traced throughout the book, provided the reader has a knowledge of the information available about Sri Harsha from other historical materials.

Bana's prose style has been held up for admiration as the best specimen of the Panchali style, which is a sweet and soft style characterised by *ojas* and *kanti* and containing compounds of five or six words. A special feature of Bana's style is the employment of *slesha* or paronomasia, which, according to Ridding, seems to arise from the untrained instinct of mankind, seeking the fundamental identity of like sounds with apparently unlike meaning.

Bana uses *slesha* not as European authors sometimes do for adding to the dramatic intensity of the situation a flash of passionate feeling, but purely as a literary embellishment. Bana's *sleshas* are quite natural unlike the fantastic figures of later Sanskrit writers.

Bana's *Harsha Charita* is referred to with approval by several later Sanskrit writers and scholars. Ruyyaka cites from it many times in his *Alankara Sarvasva*; and he was probably the author of a short commentary on the *Harsha Charita* known as *Harsha Charita Vartika* a commentary which is not now available, the only available commentary at present, being that of Sankara, known as the *Sanketa* which is given in this edition.<sup>12</sup>

Kshemendra in this *Auchitya-vichara-charcha* cites from Bana a verse which occurs in the introductory portion of the *Kadambari* and cites several verses from

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(12) We do not know anything about the age of this Sankara; but from the fact that he omits all reference to later rhetoricians like Mammata and Ruyyaka, but cites the earlier rhetorician Bhamaha and from the *Dhvanayaloka* and from the works of Rajasekhara we can infer that he must have lived between the 9th and 12th centuries of the Christian era.

his own poem Padya Kadambari based on Bana's prose romance. The Nalachampu, the Kirtikonmudi, Arya-sapta-sati, Raghava-pandaviya, the Tilika Manjari all refer in words of high praise to Bana.—According to Vamana, the rhetorician, prose is the touchstone of a poet's skill. Bana is easily assigned the first place among prose writers. Although it was laid down by Dandin and probably by earlier writers on rhetoric that long compounds form the characteristic feature of Sanskrit prose, we find Bana quite unfettered by this principle of rhetoricians and displaying considerable powers of adaptability in style. Where the occasion requires it, he writes with force and brevity ; examples of such passages in the third Uchchvasa are :

- (1) the list of the first kings with their blemishes which Syamala mentions to Bana as well as the later portion of Syamala's speech,
- (2) Bana's reply to that speech.
- (3) the conversations between the king Pushpabhuti and Bhairavacharya.
- (4) Pushpabhuti's prayer to Lakshmi and Lakshmi's answer.
- (5) Bhairavacharya's speech in finally taking leave of the king Pushpabhuti.
- (6) The concluding paragraph which states that Patalaswami and Karnatala stayed with the King.

Bana's descriptions of natural scenery are quite in the classic style. Fine imagery characterises his descriptions of the country round Sthaneesvara in the third

*Uchchvasa*. The descriptions of the autumn season and of the evenings at the Brahmin settlement are in the best style of Sanskrit authors. Particularly realistic is the description of the Brahmin settlement and of the reception that was accorded to Bana. Bana by his varied imagery in describing the midnight rites of Bhairavacharya produces the desired impression of weirdness and the awe-inspiring nature of the description is heightened by the description of the sword which precedes it.

In the first *Uchchvasa* we have a powerful passage consisting of short and forceful sentences in Brahma's speech to Durvasa. The curse of Durvasa and Savitri's reply curse are done in the best style. The elaborate description of the evening serves to relieve the tense emotion of the curse incident. The description of the Akasa Ganga is a marvellous bit of word music. The summer is described beautifully in the beginning of the second *Uchchvasa*. Similarly, the language of description of the evening after the autumnal rains fits in with the calmness which prevails then in the Brahmin settlement on the Sone; while the evening of the dark fourteenth day of the lunar month is so described as to produce the desired effect of awe, the *Utgrekshas* being carefully chosen for that purpose.

We may conclude quoting the opinions of Mr. Amarnath Jha on Bana's style and of Dr. Horrivitz about Bana himself. Mr. Amarnath Jha writes :—

“Even read in the translations of Miss. Riddings and Prof. Cowell, *Kadambari*, and *Harsha Charita* cannot fail to charm the reader. The busy man of the world moiling

in the good mill and oppresed by the tyranny of "the mere thing" may find it impossible to notice any beauty in the style of these romances; but for the leisured scholar they are the very height of literary enjoyment. There may be artificiality in them; but after all, they possess the power of fascinating more by the sweetness, rhythm and music of the style than the interest, great as it is, of the plot." —

Dr. Horrivitz says:—

"The author was a man of the world, shrewd and polished; he had spent many years in foreign travel and felt quite at home both in the camp and court of King Harsha whose chronicler he was to become. Bana had kept in close touch with the people and their interests. His genial nature and practical bent, his comprehensive knowledge of the wide sympathies made him everybody's favourite and friend. The royal favour which he enjoyed so long and the breadth of his genius gave him ample opportunity to become familiar with all phases of life. That is the secret charm which makes his books so readable; one feels that the writer has not acquired his culture by laborious study but pours out the fullness of a rich and chequered experience. Bana has written the best Sanskrit novel which is full of weird romance and written in a powerful but over-style.

—Dr. Horrivitz.

# हर्षचरिते

॥ तृतीय उच्छ्वासः ॥

निजवर्षा हितस्तेहा बहुभक्तजनान्विताः ।

सुकाला इव जायन्ते प्रजाः पुण्येन भूमुजः ॥ १ ॥

साधूनामुपकर्तुं लक्ष्मीं द्रष्टुं विहायसा गन्तुं ।

न कुतूहलि कस्य मनश्चरितं च महात्मनां श्रोतुम् ॥ २ ॥

अथ कदाचिद्विरलितवलाहके चातकातङ्कारिणि कणत्काद-  
म्बे दर्दुरश्चिषि मयूरमदमुषि हंसपथिकसार्थसर्वातिथौ धौतासिनि-

निजेति । निज आत्मीयः । वर्षो लोकः । वृष्टिश्च वर्ष । वर्ष-  
मपि निजं समुचितकालप्राप्तं । स्तेहः प्रीतिराद्रूता च । भक्ता अनुर-  
क्ता ओदनाश्च भक्तं । भक्तरूपाणां भूभृतां सुकालानां च प्रजाः  
पुण्यं हेतुः । अनेन महानुभावपुण्यभूतिवर्णना सूचिता ॥ १ ॥

साधूनामित्यादिनापि भैरवाचार्योपकारकरणं स्वयं लक्ष्मी-  
दर्शनं विहायसा गमनं भैरवाचार्यस्य । महात्मचरितश्रवणकुतूहलं  
च निजभ्रात्रादीनां सूचितम् ॥ २ ॥

अथेत्यादावेवंविधे शरत्समयारम्भे बन्धून्द्रष्टुं वाणो ब्राह्मणा-  
धिवासमगादिति सम्बन्धः । विरलिता न पुनरेकान्ततोपगताः ।  
वलाहका मेघाः । चातकाः स्तोकाख्याः पद्धिणः । कादम्बाः कृष्ण-  
हंसाः । दर्दुरा मण्डूकाः । हंसा एव पथिकसार्थाः । तेषां निर्मल-

भनभासि भास्वरभास्वति शुचिशशिनि तस्तारागणे गलच्छुना-  
 सीरशरासने सीदत्सौदामनीदाम्नि दामोदरनिद्रांद्रुहि द्रुतवैदूर्यवर्णा-  
 र्णसि वूर्णमानमिहिकालघुमेघमोघमधवति निमीलन्नीपे निष्कुसुम-  
 कुटजे निर्मुकुलकन्दले कोमलकमले मधुरस्यन्दीन्दीवरे कहाराहा-  
 दिनि शेफालिकाशीतलीकृतनिशि यूथिकामोदिनि मोदमानकुमुदा-  
 वदातदशादिशि सप्तच्छदधूलिधूसरसमीरे स्तवकितबन्धुरबन्धूका-  
 वध्यमानाकाण्डसन्ध्ये नीराजितवाजिन्युद्दमदन्तिनि दर्पक्षीबौक्षके  
 क्षीयमाणपङ्कचक्रवाले बालपुलिनपल्लवितसिन्धुरोधसि परिणामाश्या-  
 नश्यामाके जनितप्रियङ्गुमञ्जरीरजसि कठोरत्रपुसत्वचि कुसुमस्मेर-  
 जलदानादिनास्यात्सर्वातिथित्वं । शुचिर्निर्मलः । शुनासीर इन्द्रः ।  
 सौदामनी विद्युन् । दामोदरो हरिः । अस्य निद्रां द्रोग्धि यस्तस्मि-  
 स्तदा किल हरिर्विवृद्धयत इति वार्ता । अर्णोजलं । वूर्णमाना भ्रम-  
 न्तीया । मिहिका नीहारः । तद्वलघवस्तुच्छा ये मेघास्त्मैर्घो निष्फ-  
 लो मघवामिन्द्रो यत्र तस्मिन्वर्धाभावादिन्द्रस्य मोघत्वं । इन्द्रादेशो-  
 न मेघा हि वर्षन्ति । मेघवद्वर्जितमित्यन्ये । नीपाः कुटजाः । कन्द-  
 लाश्च वृक्षभेदाः । कहाराणि सौगन्धिकापरनामानि शेतोत्पलानि ।  
 जलकुसुमपत्रिकेत्यन्ये । शेफालिका पुष्पभेदो रात्रावेव विकसति ।  
 यूथिका हरिणिका । मोदमानानि विकसन्ति । सप्तच्छदाः सप्तप-  
 णस्या वृक्षभेदाः । वन्धुरा हृद्याः । वन्धूका वन्धुजीवाख्या वृक्ष-  
 भेदाः । नीराजिताः कृतशान्तिविधानाः । क्षीवाणीबौक्षकानि दान्त-  
 समूहा यत्र तस्मिन् । चक्रवालं समूहः । बालं तत्क्षणसुतजलं ।  
 सिन्धवो नद्यः । श्यामाको नीवारः । प्रियङ्गुब्रीहिभेदः । त्रपुसं

शरे शरत्समयारभ्ये राज्ञः समीपाद्वाणो वन्धून्द्रष्टुं पुनरपि तं त्राहा-  
णाधिवासमगात् । समुपलब्धभूपालसमानगतिशयपरितुष्टास्त्वस्य  
ज्ञातयः श्लाघमानां निर्युः । क्रमेण च कांश्चिदभिवादयमानः  
कैश्चिदभिवादयमानः कैश्चिच्छरसिं चुम्ब्यमानः कांश्चिन्मूर्त्रि समा-  
जित्रन्कैश्चिदालिङ्गन्यैराशिषानुगृह्यमाणः  
पराननुगृह्णन्वन्धुमध्यवर्तीं परं मुमुदे । सम्भ्रान्तपरिजनोपनीतं  
चासनमासीनेषु गुरुषु भैजे भजमानश्चार्चादिसत्कारं नितरां ननन्द ।  
प्रीयमाणेन च मनसा सर्वास्तान्पर्यपृच्छत् । कच्चिदेतावतोपि दिव-  
सान्सुखिनो यूयमप्रत्यूहा वा सम्यक्करणपरितोषितद्विजैचका क्रातवी  
क्रिया क्रियते यथावदविकलमन्त्रभाष्मि मुञ्जते वा हर्वीषि  
हुतमुजो यथाकालमधीयते वा वटवः प्रतिदिनमविच्छब्दो वा वेदा-  
भ्यासः कच्चित्स एव चिरन्तनो यज्ञविद्याकर्मण्यभियोगस्तान्येव  
व्याकरणे परस्परस्पर्धानुबन्धावन्धयदिवसदर्शितादराणि व्याख्यानम-  
ण्डलानि सैव वा पुरातनी परित्यक्तान्यकर्तव्या प्रमाणगोष्ठी स एव  
वा मन्दीकृतेतरशास्त्ररसो मीमांसायामतिरसः कच्चित्त एवाभिनव-  
सुभाषितसुधावर्धिणः काव्यालापा इति । अथ ते तमूचुस्तात सन्तो-  
षजुषां सततसन्निहितविद्याविनोदानां वैतानवहिमात्रसहायानां कि-  
यन्मात्रं नः क्रत्यं सुखितया सकलमुवनमुजि मुजङ्गराजदेहदीर्घे  
लाहुकं । सम्भ्रातः सत्वरः । सत्कारं पूजां कच्चिदितीष्टप्रश्ने । प्रत्य-  
हो विन्नः । सम्यक्करणं यथाशास्त्रं सम्पादनं । क्रतूनां यज्ञानामियं  
क्रातवी । अधीयत इति वेदपाठो बालानामेवोचितः । प्रमाणं तर्क-  
विद्या । मीमांसा ब्रह्मनिदर्शनं । अत एवाह । अतिरस इति ।

रक्षति क्षिति क्षितिभुजो बुभुजे सर्वदा सुखिन एव वयं विशेषेण तु  
त्वयि विमुक्तकौसीद्ये परमेश्वरपार्श्ववर्तिनि वेत्रासनमधितिष्ठति ।  
सर्वे च यथाशक्ति यथाविभवं यथाकालं च सम्पाद्यन्ते विप्रजनो-  
चिताः क्रियाकलापा इत्येवमादिभिरालापैः स्कन्धावारवार्ताभिश्च  
शैशवातिक्रान्तक्रीडानुस्मरणैः पूर्वजकथाभिश्च विनोदितमनास्तैः सह  
सुचिरमतिष्ठत् । उत्थाय च मध्यन्दिने यथाक्रियमाणाः स्थितीरकरो-  
द्भुक्तवन्तं च तं सर्वे ज्ञातयश्च पर्यवारवन् । अत्रान्तरे दुगूलपट्टप्रभवे-  
शिखण्डयपाङ्गपाण्डुनीपौण्ड्रे वाससी वसानः स्नानावसानसमये  
वन्दितया तीर्थमृदा गोरोधनया च रचिततिलकस्तैलामलकमसूणि-  
तमौलिरतुच्चवृडाचुम्बिना निविडेन कुसुमापीडकेन समुद्भासमानः  
सकृदुपयुक्ताम्बूलविरलाधररागकान्तिरेकशलाकाञ्जनजनितलोचन -  
रुचिरचिरभुक्तो विनीतमार्यं च वेषं दधानः पुस्तकवाचकः सुह-  
ष्टिराजगाम । नातिदूरत्रिन्यां चासन्द्यां निषसाद । स्थित्वा च मुहूर्त-  
मिव तत्कालापनीतसूत्रवेष्टनमपि नखकिरणैर्मृदुमृगालसूत्रैरिवावेष्टितं  
तात इति पूजावचनं । वैतानः क्रातवः । कौसीद्यमालस्यं निष्प्रय-  
त्नतेस्यथः । अत्रेत्यादौ सुदृष्टिः पुस्तकवाचक आजगामेति सम्बन्धः ।  
दुगूलेति । एकस्मादुगूलपट्टादीर्घाच्छित्त्वा गृहीते शिखण्डयपाङ्गपाण्डु-  
त्वेन कार्कश्यमपि दर्शितं । पौड्रे पुण्ड्रदेशजे । गोरोधना रक्षाद्रव्य-  
भेदः । मौलयः केशाः । अनुचेति । अदीर्घतया कुसुमापीडकस्य  
श्रोत्रियत्वं विनीतत्वं चास्य दर्शितं निविडेन संहतपुष्पेण । रुचिरं  
नैर्मल्यं भोजनं भुक्तमविरं भुक्तं यस्य सः । अनेन तस्यानवलि-  
प्त्वमुक्तं । आसन्द्यां वेत्रपीठिकायां स्थित्वेत्यादौ पुराणं पपाठेति

पुस्तकं पुरोनिहितशरशलाकायन्त्रके निधाय पृष्ठतः सनीडसन्निविष्टा-  
भ्यां मधुकरपारावताभ्यां वांशिकाभ्यां दत्ते स्थानके प्राभातिकप्रपाठ-  
कच्छेदच्छिह्नीकृतमन्तरं पत्रमुक्तिष्प्य गृहीत्वा च कतिपयपत्रलङ्घीं  
कापालिकां क्षालयन्त्रिव मषीमलिनान्यक्षराणि दन्तकान्तिभिरर्चय-  
न्त्रिव च सितकुसुममुक्तिभिर्नन्थं मुखसन्निहितसरखतीनूपुररवैरिव  
गमकैर्मधुरैराक्षिपन्मनांसि श्रोतृणां गीत्या पवमानप्रोक्तं पुराणं  
पपाठ । तस्मिंश्च तथा श्रुतिसुभगगीतिगर्भं पठति सुदृष्टौ नातिदूर-  
वर्ती वन्दी सूचीवाणस्तारमधुरेण गीतिध्वनिमनुवर्तमानः स्वरेणद-  
मार्यायुग्लमगायत् ॥

तदपि मुनिगीतमतिपृथु तदपि जगद्वापि पावनं तदपि ।  
हर्षचरितादभिन्नं प्रतिभाति हि मे पुराणमिदं ॥  
वंशानुगमविवादिस्फुटकरणं भरतमार्गभजनगुरुम् ।  
श्रीकण्ठविनिर्यातं गीतमिदं हर्षराज्यमिव ॥

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सम्बन्धः । सनीडे समीपे । प्रपाठको वाचकः प्रपठनं वा तस्य तत्र  
वाछेद इयन्मादं वाचितं नान्यदिति । तेन चिह्नीकृतं लक्ष्मीकृतं ।  
गमयन्ति रागस्वरूपमिति गमकाः । असाधारणानि स्वराणां निर्मी-  
लनानि । ये लक्ष्येष्वान्तर मार्ग इति प्रसिद्धास्तैर्गमकैः स्वरयति-  
विशेषैः । पवमानो वायुः । वन्दी स्तुतिपाठकः । पृथुरादिनृपोपि ।  
पवमानं वायुप्रोक्तमपि गीतपक्षे । वंशेन वेणना । अनुगमो ययोस्तौ  
विवादिनौ स्वरौ विश्रुत्यन्तरौ गान्धारनिषादौ स्वरौ यत्र तत्करणम-  
पदः सताल आविद्धः स्वरसन्निवेशः । उच्चारणस्थानं वा भारतं  
भरतमुनिकृतो ग्रन्थः । श्रीकण्ठः श्रीयुक्तः कण्ठो वैस्वर्यादिदोषाभा-

तच्छ्रुत्वा वाणस्य चत्वारः पितामहमुखपद्मा इव वेदाभ्या-  
सपवित्रमूर्तय उपाया इव सामप्रयोगललितमुखा गणपतिरधिपति-  
स्तारापतिः इयामल इति पितृब्यपुत्रा भ्रातरः प्रसन्नवृत्तयो गृहीत-  
वाक्याः कृतगुरुपदन्यासा न्यायवेदिनः सुकृतसङ्ग्रहाभ्यासगुरुवो

वात् । यद्वा श्रीकण्ठो हर एव सर्वविद्यानां तत एवोत्पत्तेः । हर्ष-  
राज्यमपीदृशमेव । तथा च वंशं कुलमनुगच्छत्यनुसरति यत्तद्रूंशा-  
नुंग । तथा विद्यमाना विवादिनो यत्र तदविवादि । सौराज्यं न  
केचित्तत्र विवदन्ते । करणमधिकरणं यत्र विद्या परीक्षा धर्मनिर्णयो  
वा क्रियते व्यापारो वा । भरतो नाम पूर्वं राजामून् । श्रीकण्ठो  
देशभेदः । गीतमपि हर्षस्य प्रमोदस्य राज्यमिव तस्य विजूम्भमाण-  
त्वात् । तच्छ्रुत्वेत्यादौ वाणस्य चत्वारो भ्रातरः । परस्परस्य मुखानि  
व्यलोकयन्नीति सम्बन्धः । तच्छ्रुत्वेत्यादिनास्य प्रकरणस्य प्रकृतानुगु-  
णत्वं दर्शितं । तेषां च प्रस्ताववेदित्वं । मुखपद्मा अपि चत्वारः ।  
सामवेदभेदः सान्त्वं च मुखमारम्भोऽपि । प्रसन्ना शुद्धा सुवोधा  
च । वृत्तिर्वर्तनं सूत्रविवरणं च । गृहीतमाहृतं ज्ञातार्थं च । वाक्यं  
विवरणं वार्तिकं च । यत्करणात्कात्यायनो वार्तिककार उच्यते । कृतो  
गुरुणां सम्बन्धनि पदे स्याने न्यासः स्थितिर्येषां ते । सर्वेणोपदे-  
ष्टूपदे स्थापितास्त इत्यर्थः । यद्वा कृतो गुरुणि पदे न्यासो यैर्महति  
पदे स्थिता इत्यर्थः । अन्यत्र कृतोभ्यस्तो गुरुपदे दुर्बोधशब्दे न्यासो  
वृत्तिर्विवरणं यैः । न्यायो युक्तमुपपत्त्यनुपपत्तिविचारश्च । सुकृतं  
पुण्यं सुपुत्रिहितं च । सङ्ग्रहः सञ्चयो व्याकरणं व्याडिकृतो ग्रन्थ-

लव्धसाधुशब्दालोक इव व्याकरणेपि सकलपुराणराजर्षिच-  
रिताभिज्ञा महाभारतभावितात्मानो विदितसकलेतिहासा महाविद्वां  
सो महाकवयो महापुरुषवृत्तान्तकुनूहलिनः सुभाषितश्रवणरसरसा-  
यना विनृष्णा वयसि वचसि यशसि तपसि सदसि वपुषि युजुषि  
च प्रथमाः पूर्वमेव कृतसङ्गरा विवक्षवः स्मितसुधाधवलितकपोलो-  
दराः परस्परस्य मुख्यानि व्यलोकयन् । अथ तेषां कनीयान्कमलद-  
लदीर्घलोचनः इयामलो नाम बाणस्य प्रेयान्प्राणानामपि वशयिता  
दत्तसंज्ञस्तैः सप्रणयं दशनज्योत्स्नास्त्रपितककुभा मुखेन्दुना बभाषे  
तात ! बाणद्विजानां राजा गुरुदारग्रहणमकार्षीत् पुरुरवा ब्राह्मणधनतु-  
श्र । गुरवो महान्त उपाध्यायाश्च साधुशब्दः साधुवादः साधवोमी  
इत्येवं रूपो वा । साधवः संस्कृता शब्दाश्च । पाण्डितप्रकटनेनानेन  
द्रष्टुमिष्टस्य वस्तुत उक्तप्रतोच्यते । सकलेत्यादिविशेषणत्रयेण द्विज-  
राजादिवृत्तान्तेभिज्ञतोच्यते । महापुरुषेत्यादि । हर्षचरिते शुश्रूषाया  
हेतुः । सुभाषितेत्यादि स्वकाव्यप्रशंसासूचनपरं । सदसि सभायां ।  
सङ्गरं सङ्केतः कनीयानित्यनेन प्रियवचनत्वमस्य दर्शितं । ब्रूहीति  
दत्तसंज्ञः । तात बाणेत्यादिना पूर्वराजदोषोद्भावनद्वारेण हर्षस्य  
गरीयस्तां ख्यापयति । अत्र कच्चिच्छब्दद्वारेण कच्चिच्छार्थद्वारेण यथा-  
योग्यं दोष उद्भाव्यः । चन्द्रादिशब्दाभिधानेन राजत्वप्रतीतिर्न  
स्यादिति द्विजानां राजेत्युक्तं । गुरुर्बृहस्पतिः पित्राद्याश्च गुरवः ।  
अत्र कथा—पुरा पूर्णचन्द्रमुदितं वीक्ष्य कामयमानां गुरुपत्रीं तारा-  
ख्यामभिगच्छन् । तदसहमानेन च बृहस्पतिना यथेन्द्राद्याः प्रोत्सा-  
हितास्तदानयनाय तदा चन्द्रेण शुक्रः शरणमाश्रितस्ततः शुक्रप्रे-

षण्या दयितेनायुषा व्ययुज्यते । नहुषः परकलत्राभिलाषी महाभु-  
 रितैर्देव्यैः सह तेषामन्योन्यं दिव्यं वर्षसहस्रं युद्धमासीत् । तारापि  
 नारदवोधिता सर्गर्भा सती पुनः गुरुमेवाभिगतेति । दयितेनायुषा  
 प्रियेण जीवितेन । पुत्रेणायुर्नान्ना । कथा चात्र—पुरुरवाः पूर्वा  
 दिशं जेतुं गच्छन्केनाप्याहृतप्रभूतधनेन विप्रेण यज्ञे निमन्त्रितो  
 लोभाक्षिप्तस्तद्धनं जिहीर्षुस्तच्छापान्नपृष्ठस्मिन्मृते स विप्रो नृपं विना  
 प्रजा निवर्तते इति ज्ञात्वा तदायुषा राजर्षिमायुर्नामानमजीजनदिति ।  
 भुजङ्गो विटोपि पुरा वृत्रं हत्वा ब्रह्महत्या शक्रः पलाय्यमृणाल-  
 च्छिद्रान्तरे यदा तिष्ठत्तदा नहुषो यज्वा शूरैश्च देवैरिन्द्रत्वं नीतो  
 दर्पाच्छच्छर्चाँ प्रार्थयमाणो बृहस्पत्युपदेशात्तयोक्तौ यथा यानेनापूर्वेणा-  
 गच्छेति । ततो ब्रह्मर्षिन्वाहनीकृत्य ब्रजन्कामवशात्वरमाणः पादे-  
 नाताङ्ग्य सर्पं सर्पं इति चोदयन्नगस्त्येन सर्पेण भवेति शतः सर्पो-  
 भवन्पपातेति नरकगामी वभूव । स्वाचारञ्चपृष्ठत्वात्पतितश्चाभूत् ।  
 वृषपर्वणोऽसुरराजस्य दुहित्रा शर्मिष्ठ्या कलहायमाना असम्भृत्य-  
 सुता वराकीभूत्वा स्पर्धते इत्युक्ता कूपान्तः पातितां शुक्रसुतां देव-  
 यानीं ज्ञात्वा ययातिर्वनविहारी पाणि गृहीत्वोज्जहार गते ययातौ  
 परिभवोद्दिग्मो वन एवावसत । अथ नारदाद्यथावृत्तं ज्ञात्वा वृषपर्वा  
 शुक्रस्य प्रार्थनामकरोत् । सन्दिष्टा च कुमारी शतपरिचारवतीयं  
 शर्मिष्ठा यदा मे दास्यं करोति । तदागच्छामीति शुक्रशापभीतेन च  
 वृषपर्वणा सम्पादितमनोरथा देवयानीं पुनरपि दासीभूतया शर्मिष्ठ-  
 या सह वने क्रीडन्ती ययातिमायातं दृष्ट्वा बभाषे । काद्यमां त्यक्ता

जङ्ग आसीत् । यथातिराहितब्राह्मणीपाणिग्रहणः पपात् । सुद्युम्नः स्त्रीमय एवाभवत् । सोमकस्य प्रख्याता जगति जन्तुवधनिर्वृण्ता । मान्धाता मार्गणव्यसनेन सपुत्रपौत्रो रसातलमगात् । पुरुकुत्सः कुत्सितं कर्म तपस्यन्नपि मेकलकन्यकायामकरोत् । कुवलयाश्वो भुजङ्ग-

पाणिग्राहो महानुभावो गतोऽभूदिति । ततो यथातिर्ब्राह्मणीत्वादन-  
ज्ञीकुर्वस्तिपित्रा शोकविधुरेण शुक्रेण पापं मास्तु क्रियतामयं विधि-  
रिति बुध्वा तां स्वीचक्रे कालेनैव चासौ पपातेति । सुद्युम्नो राजा शो-  
भनं द्युम्नं वलमस्येति च । स्त्रीमयो महिलाकृतिः कान्तानुरक्तश्च ।  
योत्रतोयमुपयोक्ष्यति स स्त्रीत्वमापत्स्यत इति भगवता भवान्याभ्य-  
र्थितेन भवेन शप्तः सन्सरसः पीत्वा तोयं सुद्युम्नो मृगयाविहारी  
स्त्रीमयोऽभूदिति । जन्तुर्नाम सोमकस्य राज्ञः पुत्रः । जन्तवः  
प्राणिनश्च । सोमकस्य राज्ञो जन्तुर्नामैकः पुत्रोऽभूत् । स चैकपुत्र-  
त्वादपुत्रत्वं वरमिति । जाननुद्विग्मः पुरोधसाभ्यधायि बहून्पुत्रांश्चे-  
दिच्छासि । तदस्य सुतस्य वपया होमः क्रियतां ततो यावत्यो धूममा-  
जिद्वन्ति ताः । पुत्रैर्युज्यन्त इति । स चापि वृणामपहाय । तथा  
कारितवानिति मार्गीणं । याच्चाशराश्च मार्गणाः मार्गणेषु व्यसनं  
युद्धं व्यसनं रसातलमगमदधस्ताजगाम विनष्ट इत्यर्थः । रसातलं  
पातालं च । मान्धाता च मुवं जित्वा स्वर्गं जेतुं गतः शक्रेणोक्तं  
पातालं जित्वा गतस्य तव दास्यामि स च तद्वचनादविचार्यैव  
रसातलं गतस्तत्र हरप्रसादादासादितत्रिशूलेन लवणेन नान्ना दानवेन  
ससुतसैन्योऽन्तमनीयत इति । मेकलकन्यका नर्मदा पुरुकुत्सः पुरा  
तपश्चरन्नर्मदायां स्त्रानं कुर्वन्कामप्यज्ञनामालोक्य कामाविष्टो नीति-

लोकपरिग्रहादश्वतरकन्यामपि न जहार । पृथुः प्रथमपुरुषकः परिभूतवान्पृथिवीं नृगस्य कुकलासभावेपि । वर्णसङ्करः समदृश्यत । सौदासेन न रक्षिता पर्याकुलीकृता क्षितिः । नलमवशाक्षङ्गदयं कलि-

मुत्ससर्जेति मुजङ्गा विटा अपि । अश्वतरकन्यां बडबामपि । कुवल्याश्वो राजा । मृगया क्रीडा । प्रसङ्गेन घर्मातुरो मज्जनरभसेन । सरसीमवतीर्णो रसातलं प्राप्नोश्वतराभिधां नागकन्यामूढवानिति । प्रथम आद्यः प्रधानश्च । कुत्सितः पुरुषः पुरुषकः पृथुरादिनृपो भूधराक्रान्तां सर्वाङ्गां विलोक्य । चापकोऽन्या गिरीन्मुवः पर्यन्तेषु चिक्षेप । धरणकारणभूतभूत्परिभवाङ्ग्वो विभवः । अत एवास्य कापुरुषत्वं विष्णुपुराणेतु—आकृष्टकार्मुकेन पृथुना देहि मे भर्तव्यभरणोपायमित्यनुवध्यमाना भूमुक्तनानि वश्राम । ततः शरणमलब्ध्वा सास्य सर्वाः सस्यसम्पदोऽजनयदिति वर्णितं । एतस्मात्परिभूताभूदिति । कुकलासः प्रागिभेदः । तद्वावेपि तस्यां दशायामपि किं पुना राज्यस्यस्येति निन्द्यत्वं । वर्णः शुक्लादिराद्विष्णादिश्च । नृगो राजा दानप्रस्तावे कस्य चिद्विप्रस्य सम्बन्धिर्णां गामविज्ञायैव द्विजाय ददौ । कदाचिच्च तस्या गोः स्वामी तां गां परिज्ञाय तं यथाचे न च तस्माद्वां लेभे । ततस्तौ द्वावपि राजद्वारं राजविज्ञापनाय गतौ ग्राम्यभोगासक्तराजदर्शनमलभमानौ च क्रोधात्कुकलासो भवेति राज्ञः शापं दत्वा कस्मैचिद्वां वितीर्य यथागतं प्रतिजग्मतुरिति । नरान्विष्णोतीति नरक्षिता न पालिता च । सौदासो नाम राजा मृगयालिनः पथि गच्छन्कदाचिन्मुनिं शक्रनामानं सार्गमध्ये स्थितमप्सरेत्यवदत् । पन्था देयो ब्राह्मणायेति वचनात् । न्यायमनुवर्त-

रभिभूतवान् । संवरणो मित्रदुहितरि विहृवतामगात् । दशरथः इष्टारामोन्मादेन मृत्युमवाप । कार्तवीर्यो गोत्राद्विष्णातिपीडनेन निधनमयासीत् । रामो मनोभवभ्रान्तहृदयो जनकतनयामपि न परिहृतवान् । मरुत्त इष्टवहुसुवर्णकोपि देवद्विजवहुमतो न बभूव ।

मानो यावन्न चलितस्तावद्राज्ञा कशयाभिहतः । अथ रोषावेशाद्रच्छ मनुष्यमक्ष्यो राक्षसो भवेति तं शशाप । अवशमायत्तं । अक्षहृदयमक्षज्ञानं । अक्षाणीनिद्रियाणि हृदयं च । तत्र नलो नाम राजा द्यूतव्यसनी तत्स्वरूपानभिज्ञश्च कलिनाभिभूत इति प्रसिद्धं । मित्रो रविः सुहृच्च मित्रं तपती नाम मित्रस्य र्वेदुहिताभूत् । तस्यां संवरणो नाम राजा व्यसनी बभूव । रामो दशरथसुतो रामा स्त्री च । दशरथो मृगयासक्तो घटगूरणरवं श्रुत्वा बृहितशङ्क्या शब्दपातिना शरेण मुनिपुत्रं व्यापादयत्तेन च वोधितान्वयः पिक्वोः समीपं तं निनाय । तद्वचनाच्छल्यमुद्धरति नृपे शिशुर्मृतः । अथ च सदारेण बृद्धतापसेन पुत्रादहमिव त्वमपि प्राप्यस्यन्तमिति शप्तो रामवियोगात्प्राणांस्तत्याजेति । गोनिमित्तं त्राद्विष्ण्य जमदग्नेरतिपीडनं । निधनमयासीज्ञामदग्न्येन हत इत्यर्थः । कार्तवीर्यो गवां कोटेरप्यधिकतरां धेनुमपहरज्ञमदग्निं व्यापादितवान् । अथ च तत्सुतेन रामेण क्रोधात्परशुच्छञ्चवाहुसहस्रोसौ सर्वक्षत्रियैः सह मृत्युं लेभे । इष्टः कृतोभिमतश्च । देवद्विजो बृहस्पतिः । अन्यत्र देवाश्च द्विजाश्चेति द्वन्द्वः । मरुत्तो नाम राजा । बहुसुवर्णकास्वयेन क्रतुनापि यक्ष्यमाणो दंवपुरादेहसं मां याजयेति याचमानस्तेन मनुष्योयमेव दृष्टे इति स चोपहसति धिषणे नारदेनोक्तः । यथागच्छ—अस्यैव भ्राता

शन्तनुरतिव्यसनादेकाकी वियुक्तो वाहिन्या विपिने विललाप ।

संवर्तको नाम ग्रहगृहीतच्छद्वाना वाराणस्यां थितस्तं प्रार्थयस्तेत्युक्ता च नारदोऽग्ने विवेश । स च नारदोक्तचिह्नस्तं भगवत्प्रणामं कृत्वा निर्वान्तं परिज्ञाय बहुशो गालीर्ददत्तमपि । अनुद्विजमानो याजनाय प्रार्थयामास । संवर्तकेन कथितं च नेदं तवोक्तं । यावत्तं चक्ष्यामि देवेभ्यश्च श्रुत्वा यज्ञमागो न द्रातव्य इति । राजा यथोक्तमनुष्टुप्सेन योजितो देवद्विजस्य नाभिमतोऽभवदिति । अतिव्यसनादत्यन्तरागान् । वाहिनी नदी सेना च । महामिषः पुरा व्रद्धसदसि गङ्गायाश्चामरग्राहिण्याश्चलितवाससोऽङ्गदर्शनहृतहृदयः शृङ्गारपदानि वदन्त्रह्यणा शप्तः पतित्वा क्षत्रियगृहे शन्तनुर्नामाभूत् । गङ्गापि सत्कृतेयमिमां दशां प्राप्त इति सत्वा सखेऽसवतरन्ती धेनुहरणकुपितवसिप्रशापसम्पन्नमनुष्यलोकावतरणदुःखितैर्वसुभिर्विदितवृत्तान्तैरभ्यधायि । तत्र नृपे चेत्तव प्रीतिस्तद्वयं त्वय्येवोत्पत्स्यामहे । जातमावाश्च वयं त्वया स्वजले क्षेप्तव्या इति । सा तु तथेत्यङ्गीकृत्य वने विहरन्तं प्रार्थयमानं शन्तनुमवोचत् । यदहं करोमि तत्र त्वया निर्बन्धो न विदेयो न चाहं त्वया जन्म प्रष्टव्येति । तथेति । तेनाङ्गीकृतवता वहुतरं कालमरंस्त । अथ यः कश्चित्सूतुरुदपादिसर्वत्या स्वजले क्षिप्तः । एवं सप्तस्तीतेषु गङ्गामासेव्य निस्सन्तानोयं माभूदिति मन्वानैः सप्तभिरेव वसुभिः कतात्मसन्निधिर्भीष्मो जातः । ततस्तमपि जले क्षिपन्ती शन्तनुना निर्षिद्धो सापराधो भवानित्युत्त्वा सा प्रतिजगाम । ततस्तद्वियोगविधुरधीवहुविललापेति व्यसननिमित्तकः सेनया वियोगेन च विलापो विजिगीषोरनुचित एव ।

पाण्डुर्वेनमध्यगतो मत्स्य इव मदनरसाविष्टः प्राणान्मुमोच । युधि-  
ष्टिरो गुरुभयविषण्णहृदयः समरशिरसि सत्यमुत्सृष्टवान् । इत्थं  
नास्ति राजत्वमपकलङ्कमुते देवदेवादमुतः सर्वद्वीपमुजो हर्षात् ।  
अस्य हि बहून्याश्र्वर्याणि श्रूयन्ते । तथा ह्यत्र बलजिता निश्चली-  
कृताश्रलन्तः कृत्तपक्षाः क्षितिभृतः अत्र प्रजापतिना शेषभोगिमण्ड-  
लस्योपरिक्षमाकृता । अत्र पुरुषोत्तमेन सिन्धुराजं प्रमध्य लक्ष्मी-

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वनं तोयं विपिनं च । मदनः कामः फलविशेषश्च मदनं । पाण्डु-  
र्वेन मृगरूपया ब्राह्मण्या सह सुरतकर्मसकं मृगरूपं कर्दमाख्यं  
मुनिं शरेण जघान । तेन च म्रियमाणेन खीसम्भोगस्यो मरिष्य-  
सीति शस्त्रो माद्रचा सह स्मरात्तः क्रीडन्विपन्न इति । गुरोद्रोणाचा-  
र्यस्य भयेन गुरुणा महता च त्रासेन । युधिष्ठिरो बलानि दग्धुमुद्यतं  
द्रोणाचार्यं रणमूर्धन्यश्वत्थामा हत इत्युक्ता पुत्रशोकाकुलमसत्येनासून-  
त्याजयदिति इत्थमिति । इत्थं कृतयुगादारभ्य कलिप्रारम्भपर्यन्तं राज्ञां  
नास्त्यपकलङ्कं राजत्वमिति । बलजित्प्रजापतिमुखाः शब्दा राज्ञि  
यथार्था वेदितव्याः । वलं सैन्यं वलाख्यश्चासुरः । निश्चलीकृता इति  
सहायाभावाच्छत्रुपु यानं न विदधिर इति । अन्यत्र स्थावरत्वं  
लमिताः । पक्षाः सहायाः पतन्त्राणि च । क्षितिभृतो राजानो गिर-  
यश्च । प्रजापतिना राजा ब्रह्मणा च । शेषस्यावशिष्टस्य भोगिमण्ड-  
लस्य राजसमूहस्योपरि विषये क्षान्तिः कृता । अन्यत्र शेषाख्यस्य  
भोगिनो नागस्य मण्डलमाभोगत्तत्पृष्ठे भूमिर्निहिता । पुरुषोत्तमो  
नरोत्कृष्टो राजा हरिश्च । सिन्धुदेशाधिपतिः क्षीरोद-

रात्मीया कृता । अत्र वलिना मोचितभूभृद्देष्टनो मुक्तो महानागः । अत्र देवेनाभिषिक्तः कुमारः । अत्र स्वामिनैकप्रहारपातितारातिना स्वायपिता शक्तिः । अत्र नरसिंहेन स्वहस्तविशसितारिणा प्रकटी-कृतो विक्रमः । अत्र परमेश्वरेण तुषारशैलमुवो दुर्गाचा गृहीतः करः । अत्र लोकनाथेन दिशां मुखेषु परिकल्पिता लोकपालाः सकलमुवनकोशश्चाग्रजन्मनां विभक्तः । इत्येवमादयः प्रथमकृतयुगस्येव दृश्यन्ते महान्तः समारम्भाः । यतोऽस्य सुगृहीतनाम्नः पुण्यराशेः पूर्वपुरुषवंशानुक्रमेणादितः प्रभृति चरितमिच्छामः श्रोतुम् । सुमहा-

धिश्च । लक्ष्मीश्छत्तुचामरादिरूपा देवताकृतिश्च । वलिना बलवता सुरेश्वरेण च । भूभृद्राजा श्रीकुमाराख्यः श्रीकुमारो नाम राजा किल दर्पशात्तेनोपजातमदेन हस्तिनावेष्टितः । ततः श्रीहर्षेणाकृष्ण खड्गम् तस्मान्मोचितोऽसौ दन्ती च रोषाद्वने परित्यक्त इति वार्ता । भूभृच पर्वतो मन्दराख्यः । महानागो दर्पशातो वासुकिश्च मोचितभूभृद्देष्ट-नोऽमृतमन्थनर्थे । मन्थनार्थे कुमारः कुमारगुप्ताख्यः कुमारो वायो-दर्पशातान्मोचितः कुमारो गुहः पुत्रश्च स्वामी प्रभुः कुमारश्च । अरातयः शत्रवः तारकश्चासुराधिपतिः । शक्तिः सामर्थ्यमायुधभेदश्च । नरसिंह उत्तमो नरो नृसिंहरूपो हरिश्च । स्वहस्तेनेति । न तु साधन-वलेन । अन्यत्र तु चक्रादिनिजायुद्धेन । परमेश्वरेण सार्वभौमेन न तु मण्डलमात्रस्य भोक्ता हरेण । दुर्गाचा दुर्गमाया गौर्याश्च । करो दण्डः पाणिश्च । लोकनाथो राजा हरिष्वृद्धश्च । दिशां मुखेषु सीमासु । लोकनाथाः सीमापतय इन्द्राद्या दिक्पालाश्च । कोशे गङ्गां मध्य प्रन्थभेदश्च । अग्रजन्मनो द्विजा आदिनुपाः श्रमणाश्च । एवमादयः

न्कालो नः शुश्रूषमाणानां । अयस्कान्तमणय इव लोहानि नीरस-  
निष्टुराणि क्षुल्कानामप्याकर्षन्ति मनांसि महतां गुणाः किमुत  
स्वभावसरसमृद्धनीतरेषां । कस्य न द्वितीयमहाभारते भवेदस्य चरिते  
कुनूहलमाचष्टां भवान् । भवतु भार्गवोंयं वंशः शुचिनानेन पुण्य-  
राजर्षिचरितश्रवणेन सुतरां शुचितर इत्येवमसिधाय तूष्णीमभूत् ।  
बाणस्तु विहस्यात्रवीत् । आर्य न युवत्यनुरूपमभिहितमघटमानमनो-  
रथमिव भवतां कुनूहलमवकलपयामि शक्याशक्यपरिसंख्यान-  
शून्याः प्रायेण स्वार्थरूपः । परगुणानुरागिणी प्रियजनकथाश्रवण-  
रसरभसमोहिता च मन्ये महतामपि मतिरपहरति प्रविवेकम् ।  
पश्यत्वार्यः क परमाणुपरिमाणं वदुहृदयं, क समस्तत्रद्वास्तम्भव्यापि  
देवस्य चरितं, क परिमितवर्णवृत्तयः कतिपये शब्दाः क संख्याति-  
गास्तद्वृणाः । सर्वज्ञस्याप्ययमविषयो वाचस्पतेरप्यगोचरः सरस्वत्या  
अप्यतिभारः किमुतास्माद्विधस्य । कः खलु पुरुषायुषशतेनापि शक्नु-  
यादविकलमस्य चरितं वर्णयितुं । एकदेशे तु यदि कुनूहलं वः  
इति । न त्वेतावन्त एव प्रथमकृतयुगस्येवेति पर्वतपक्षशातनादयो  
वृत्तान्ता अभवन् । मणय इवेति मणिशब्देनोपमेयानां गुणानां रत्न-  
त्वमुक्तं । लोहितान्यपि नीरसनिष्टुराणि । क्षुल्काः खला वाला इत्य-  
न्ये । आचष्टामाख्यातु । भार्गव इति भृगुगोत्रत्वं । अवकलपयामि न  
तु निश्चिनोमि । शक्यमिदमित्येवं रूपेण परिसंख्यानेन गणनया स्वार्थ-  
रूपो गृन्थवः । शून्याः शक्याशक्यविवेकं गृन्थवो ननु जानन्तीत्यर्थः ।  
वदुर्द्विजशिशुः त्रद्वास्तम्भं जगत् । पुरुषायुषेत्यादिता । योग्येष्वि मयि  
वर्णयितरि वर्णनीयस्य भूयस्त्वं । अल्पीयस्त्वाचायुषः सामस्तेन

सज्जा वयमियमधिगतक्तिपयाक्षरलवलघीयसी जिहा कोपयोगं  
गमिष्यति भवन्तः श्रोतारो वर्णते हर्षचरितं किमन्यत् । पश्यतु  
परिणतप्रायो दिवसः । पश्चाल्म्बवानकपिलकिरणजटाभारभास्वरो  
भगवान्भार्गवो राम इव समन्तपञ्चकरुधिरमहाहृदे निमज्जति स-  
न्ध्यारागपटले पूषा । श्वो निवेदयितास्मीति । सर्वे च ते तथेति प्रत्य-  
पद्यन्त । नातिचिरादुत्थाय च सन्ध्यामुपासितुं शोणमयासीत् । अथ  
मधुमदपङ्गविनमालवीकपोलकोमलातपे मुकुलितेऽहि कमलिनीमील-  
नादिव लोहिततमे तमोलिहि रखौ लम्बमाने रविरथतुरगमार्गानुसारेण  
यममहिष इव धावति नभसि तमासि क्रमेण च गृहतापसकुटीरक-  
पटलावलम्बिषु रक्तातपच्छेदैः सह संहतेषु वल्कलेषु कलिकलमषमुषि  
मुष्णाति गगनमग्निहोत्रधामधूमे सनियमे यजमानजने मौनब्रतिनि  
विहारवेलाविलोले पर्यटति पत्नीजने विकर्यमाणहरितश्यामाकशालि-  
पुलिकासु दुरधासु होमकपिलासु हूयमाने वैताने तनूनपाति पूतविष्ट-  
रोपविष्टे कृष्णाजिनजटिले जटिनि जपति वदुजने ब्रह्मासनाध्यासि-  
वर्णनं न घटत इति प्रतिपादितं । अत एवाह । एकदेश इति । संज्ञा  
वर्णनाभिमुखा इति भवन्त इति न तु याद्वशताद्वशाः । हर्षचरितमिति  
न तु यदेव किञ्चित् । समन्तपञ्चकं कुरुक्षेत्रं । तथेति एवमस्त्वति ।  
प्रत्यपद्यन्त अङ्गीकृतवन्तः । अथेयादावस्मिन्नस्मिन्स्ति वाणस्तयैव  
गोष्ठुचा तस्याविति सम्बन्धः । कपोलकोमलो गण्डसद्वशः । मुकु-  
लिते प्राप्तसङ्कोचे कुटीरं जरदूगृहं । पटलं छादनं । विहारो वह्निसन्धु-  
क्षणमग्निहोत्रार्थं । पूलिको वरण्डः परिमाणभेदः । तनूनपाद्वह्निः ।

नि ध्यायति योगिगणे तालध्वनिधावमानानन्तान्तेवासिन्यलसवृ-  
द्धश्रोत्रियानुमते गलद्यन्थदण्डकोद्दारिणि सन्ध्यां समवधीरयति  
वठरविटवदुसमाजे समुन्मज्जति च ज्योतिषि तारकाख्ये खे प्राप्ते  
प्रदोषारम्भे भवनमुग्योपविष्टः स्त्रिघैर्वन्युभिश्च सार्धं तयैव गो-  
प्त्यचा तस्यौ । नीतप्रथमयामश्च गणपतेर्भवने परिकल्पितं शयनीयम-  
सेवत । इतरेषां तु सर्वेषां निमीलितदृशामव्यतुपजातनिद्राणां कम-  
लवनानामिव सूर्योदयं प्रतिपालयतां कुतूहलेन कथमपि सा क्षपा  
क्षयमगच्छन् । अथ यामिन्यास्तुर्ये यामे प्रतिबुद्धः स एव बन्दी  
श्लोकद्वयमगायत् ।

पश्चादाद्वृं ह्रसार्य त्रिकनतिविततं द्राघयित्वाङ्गमुच्चै-  
रासज्यामुग्रकणो मुखमुरसि सटाधूलिधूना विधूय ।  
वासप्रासाभिलाषादनवरतचलत्प्रोथतुण्डस्तुरङ्गो  
मन्दं शब्दायमानो विलिखति शयनादुस्थितः द्वमां खुरेण ॥

विष्टरमासनं । तालध्वनिरङ्गुलिजः शब्दः । अन्तेवासिनः ।  
शिष्याः । श्रोत्रियो वेदोपाध्यायः । तदनुमतेन सन्ध्यां स सन्ध्या-  
रयति । वदनव्यग्रत्वाद्वलतो विस्मरतः । वन्धमाने व्यग्रत्वाद्व-  
लन्ति विस्मरन्तं ग्रन्थदण्डकं ऋगगणं । उद्दरति यस्तस्मिन् ।  
वठरा मूर्खाः । विटा मुजङ्गप्रायाः । वटवो वालाश्च । गृहश्रोत्रियै-  
र्वालाः सन्ध्यावन्दनाय प्रवर्त्यन्ते निर्विवेकत्वात् । तुर्यश्चतुर्थः ।  
त्रिकं पृष्ठकटीसन्धिः । द्राघयित्वा दीर्घतरीकृत्वा । आमुग्रो नमितः  
कण्ठा यस्य तत् । मुखमुरसि । आसज्यं कृत्वा । धूना धूसराः । प्रता-  
नस्योपरि प्रोथः प्रतानमुक्तरोष्टमध्यं । ‘वक्त्रास्ये वदनं तुण्डमानं लपनं

कुर्वन्नामुग्रपृष्ठो मुखनिकटकटिः कन्धरामातिरश्ची  
लोलेनाहन्यमानं तुहिनकणमुच्चा चब्रता केसरेण ।  
निद्राकण्डूकषायं कषति निविडितश्रोत्रशुक्षिस्तुरङ्ग-  
स्त्वङ्गत्पक्षमाग्रलभप्रतनुबुसकणं कोणमक्षणः स्वरणे ॥

वाणस्तु तच्छ्रूत्वा समुत्सृज्य निद्रामुत्थाय प्रक्षालय वदनमु-  
पास्य च भगवर्ती सन्ध्यामुदिते च भगवति सवितरि गृहीताम्बूलस्त-  
त्रैवातिष्ठत् । अत्रान्तरे सर्वेऽस्य ज्ञातयः समाजमुः परिवार्य चा-  
सांचक्रुः । असावपि पूर्वोद्घातेन विदिताभिप्रायस्तेषां पुरो हर्ष-  
चरितं कथयितुमारेभे । श्रूयतामस्ति पुण्यकृतामधिवासो वासवा-  
वास इव वसुधामवर्तीर्णः सततमसङ्कीर्णवर्णन्यवहारस्थितिः । कृत-  
युगव्यवस्थः स्थलकमलवनवहुलतया पोत्रोन्मूलयमानमृणालैरुद्धीतमे-  
दिनीसारगुणैरिव कृतमधुकरकुलकोलाहलैहलैस्त्विख्यमानक्षेत्रः क्षा-  
रोदपयः पाविषयोदसिक्ताभिरिव पुण्डेष्वाटसन्ततिभिर्निरन्तरः प्र-  
तिदिशमपूर्वपर्वतकैरिव खलधानधामभिर्विभज्यमानैः सस्यकूटः स-  
ङ्कटसकलसीमान्तः समन्तादुद्वातघटीसिच्यमानैर्जिकरजूर्जिलित-  
मुखं' । तुहिनमवश्यायः । केसराणि ललाटतटस्याः केशाः । अश्वकृका-  
टिकालम्बनः केशपाशो वा कषायमापिङ्गलं । त्वङ्गदुचं कोणं प्रान्तं ।  
उद्घातः कथाप्रस्तावः । अस्तीत्यादौ श्रीकण्ठनामा जनपदोस्तीति  
सम्बन्धः । पुण्यकृतो देवा अपि । अधिवासो वसतिः । वासवा-  
वासः स्वर्गः । पोत्रं हलमुखं । सारा उक्तषाः । अतिमाधुर्यात्क्षी-  
रोदेत्याद्युप्रेक्षा । निरन्तरो निर्विवरः । तदैव कलिपतत्वादपूर्वत्वं ।  
खलधान धामभिः खलपालैः । उद्वातोघरहृः । जीकरोऽजाजी ।

भूमिस्वर्वरावरीयोभिः शालेयैरलङ्कृतः पाकविशरारुराजमाषनिकरकि-  
म्मीरितैश्च स्फुटितमुद्रफलकोशीकपिशितैर्गोधूमलामभिः स्थलीपृष्ठैरधि-  
षितो महिषपृष्ठप्रतिष्ठितगायद्वोपालपालितैश्च कीटपटललम्पटचटका-  
नुस्तैरवदुघटितघण्टाघटीरटितरमणीयैरटद्विरटवौ हरवृषभपीतमाम-  
याशङ्क्या बहुधाविभक्तं क्षीरोदमिव क्षीरं क्षरद्विर्बाष्पच्छेद्यरुणतृतै-  
र्गोधनैर्धवलितविपिनो विविधमखहोमधूमान्धशतमन्युसक्तेऽचनैरिव  
सहस्रसंख्यैः कृष्णशारैः शारीकृतोदेशो धवलधूलिमुचां केतकी-  
वनानां रजोभिः पाण्डुरक्तितैः प्रमथनाथोद्भुलनभस्मधूसरैः शिव-  
पुरस्येव प्रवेशैः प्रदेशैरुपशोभितः काककन्दलश्यामलितग्रामोपकण्ठ-  
काश्यपीपृष्ठः पदे पदे करभपालीभिः पीलुपल्लवप्रस्फोटितैः करपुटपी-  
डितकोमलमातुलुङ्गीदलरसोपलितैः स्वेच्छाविचितकुङ्कुमकेसरकृतपु-  
ष्पप्रकरैः प्रत्यगफलरसपानसुखप्रसुप्तपथिकैर्वनदेवतादीयमानामृतरस-  
प्रपागृहैरिव द्राक्षालतामण्डपकैः स्फुटतफलानां च वीजलग्रन्थुकचञ्चु-  
रागाणामिव समारूढकपिकुलकपोलसन्दिव्यमानकुमुमानां दाढि-  
जूटः समूहः । उर्वरा सर्वसस्याद्या भूः । वरियोभिरुरुतरैः । शा-  
लेयैः शालिक्षेवैः । युगपन्साकसम्भवाद्विशरारुत्वं । किम्मीरैः शवलैः  
कोशी शिम्बिका । गोधनस्य क्षतपृष्ठत्वात्कीटसम्भवः । अवदुर्ग्रीवा ।  
घण्टैव घटी घण्टाघटी । आमयोऽजीर्ण सम्भावनया बहुधा विभक्तं ।  
वाष्पच्छेद्येति सौकुमार्यकथनपरं । विपिनं गहनं । मुक्तैः पतितैः ।  
लोचनान्यपि कृष्णशाराणि सहस्रसंख्यानि च । कृष्णशारा मृग-  
भेदाश्च । प्रमथा गणाः । प्रवेशैर्मार्गैः । काश्यपी भूः । करभपाली-  
भिरित्यं भूतलक्षणे तृतीया । करभो बालोष्टः । पीलु वृक्षभेदः ।

मीनां वनैर्विलोभनीयोपनिर्गमो वनपालपीयमाननारिकेलरसासवैश्च  
पथिकलोकलुप्यमानपिण्डखर्जूर्गोऽलाङ्गूललिह्यमानमधुरामोदपिण्डार-  
सैश्चकोरचञ्चुजर्जितारुकै रुपवैरभिरामस्तुङ्गार्जुनपालीपरिवृत्तैश्च  
गोकुलावतारकलुषितकूलकीलालैरध्वगशतशरण्यैररण्यवस्तुन्धराव -  
न्धैरवन्ध्यवनरन्ध्रः करभीयकुमारकपाल्यमानैरौप्यकैरभ्रकैश्च कृतस-  
म्बाधो दिशि दिशि रविरथतुरगविलोभनायैव विलोठनमृदितकुङ्कुम-  
स्थलीरससमालव्यानामुत्प्रोथपुटैरुन्मुखैरुदरशायिकिशोरकजवजनना -  
य प्रभञ्जनमिव चापिवन्तीनां वातहरिणीनामिव स्वच्छन्दचरिणीनां  
वडवानां वृन्दैर्विचरद्विराचितः । अनवरतक्तुधूमान्धकारप्रवृत्तैहसयू-  
यैरिव बाणैर्धवलितमुवनः सङ्गीतगतमुरजरवसत्तैमयूरैरिव विभवैर्मु-  
खरितजीविलोकः शशिकरावदातवृत्तैर्मुक्ताफलैरिव गुणिभिः प्रसाधितः  
पथिकशतविलुप्यमानस्फीतफलैर्महातरभिरिव सर्वातिथिभिरभिगम-  
नीयो मृगमदपरिमलवाहिमृगरोमाच्छादितैर्दिव्यमवत्पादैरिव महत्तरैः

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प्रपा पानीयशालिका । प्रस्फोटितैनीराजनीकृतैः । उपनिर्गमनानि  
निर्गमनमार्गाः । उद्यानानीति कोचिन् । अर्जुनाः ककुभवृक्षाः ।  
कीलालं तोयं धरावन्धास्तडाकानि । करभेभ्यो हिताः ।  
करभीयाः । औष्टुकैरूप्रसमूहैः । कृतसम्बाध आवृतः ।  
किशोरका वत्साः । प्रभञ्जनं वातं । वडवा अश्वाः । धूमान्धकार-  
प्रवृत्तैर्वाणैर्वर्धितमुवनमिति विरोधच्छाया । हंसानामध्यन्धकारप्रवृत्तत्वं  
तमसि प्रचारात् । प्रवृत्तैराविर्मूतैः । हंसपक्षे पलायितैः । वृत्तं चरितं  
परिवर्तुलं च । गुणिभिः शौर्यादिगुणयुक्तैः ससूत्रैश्च । फलमैश्वर्यमपि  
अभिगमनीयः सेव्यः । मृगमदः कस्तूरिका । मृगरोमशब्देन तत्कृतव-

स्थिरीकृतः प्रोद्धण्डसहस्रपत्रोपविष्टद्विजोत्तमैर्नारायणनाभिमण्डलैरिव  
तोयाश्यैर्मण्डितः मथितपयः प्रवाहप्रक्षालितक्षितिभिः क्षीरोदमथना-  
रम्भैरिव महाधोषैः पूरिताशः श्रीकण्ठो नाम जनपदः ॥ यत्र लेताभ्यि-  
धूमाश्रुपात जलक्षालिताइवाक्षीयन्त कुट्टष्टयः । पच्यमानचयनेष्टकादह-  
नदुग्धानीवादृश्यन्त न दुरितानि । छिद्यमानयूपदारुपरशुपाटित इव  
व्यदीर्यताधर्मः । मखशिखिधूमजलधरधाराधौत इव ननाश वर्णसङ्करः ।  
दीयमानानेकगोसहस्रशृङ्खण्डयमान इवापलायत कलिः । सुरालय-  
शिलाघट्टनटङ्कनिकरानिकृत्ता इव व्यदीर्यन्त विपदः । महादानविधान-  
कलकलाभिदुता इव प्राद्रवन्नप्रवाः । दीप्यमानसत्रमहानसहस्रानल-  
सन्तापिता इव व्यलीयन्त व्याधयो वृषविवाहप्रहतपुण्यपटहपदुरव-

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खमुच्यते । यस्य राङ्कवमिति संज्ञा । तथा च ‘राङ्कवं मृगरोमजं’ । अन्यत्र  
मृगाणां रोमाणि पादाः प्रत्यन्तपर्वताः । महत्तरैर्वृद्धैर्विर्पुलैश्च । सहस्र-  
पत्त्राणि पद्मानि । द्विजोत्तमाः । मथितं तकं विलोडितं च पयः  
क्षीरमुभयत्राणि पमथनमन्यात्क्षीरोदस्य वोषो गोप्तः शब्दश्च । आशा  
आशंसा दिशश्च । ‘दक्षिणामिर्गार्हपत्याहवनीयाक्षयोमयः । अमित्रयमिदं  
त्रेते’ त्यमरसिंहः । अनेकार्थवर्गेणि ‘त्रेतामित्रितये युगे’ । त्रेतामिरुपो-  
मिरित्यमित्रकर्षर्थं त्रेतापदं । अन्यथा तादृशस्याम्रेष्टहणं प्रसज्येत ।  
कुत्सितानि लोकायतादीनां वेदविरुद्धानि दर्शनादीनि । कुत्सिताश्च  
दृप्ययः कुट्टष्टयः । यत्र त्रेतामयो हूयन्ते तत्र क्षालिता आविर्भावाद-  
ष्ट्रिनिर्मला भवति । चयनं चित्याविशिष्टामिस्थानं । घनधाराधौतोह्य-  
वश्यं सङ्कीर्ण वर्णो नीलांदिर्नेश्यति । वर्णाश्च विप्राच्याः । टङ्कः पाषा-  
णदारणः । सन्त्रुं सदादानं । महानसं पाकस्थानं वृषविवाहो नीलवृ-

त्रासिता इव नोपासर्पन्नपमृत्यवः । सन्ततत्रह्योषब्धिरीकृता इवाप-  
 जमुरीतयः । धर्माधिकारपरिभूतमिव न प्राभवहुदैवम् । तत्र चैवांविधे-  
 नानारामाभिरामकुसुमगन्धपरिमलाभागेसुभगो यौवनारम्भ इव भुव-  
 नस्य कुङ्कुममलनपिञ्चरितवहुमहिषीसहस्रशोभितोन्तःपुरनिवेश इव  
 धर्मस्य मरुदुद्युमानचमरीवालव्यजनशतधवलितप्रान्त एकदेश इव  
 सुरराज्यस्य ज्वलन्मखशिखिसहस्रदीप्यमानदशदिगन्तः शिविरस-  
 निवेश इव कृतयुगस्य पद्मासनावस्थितत्रह्यर्षिध्यानाधीयमानसकला-  
 कुशलप्रशामः प्रथमोवतार इव त्रह्यलोकस्य कलकलमुखरमहावाहि-  
 नीशतसङ्कुलो विपक्ष इत्रोत्तरकुरुणामीश्वरमार्गणसन्तापानभिज्ञसक-  
 षोत्सर्गो यत्र चतस्रभिर्गोमिः सह दान्तोरण्ये स्वैरविहाराय परि-  
 त्यज्यते । त्रह्यघोषो वेदध्वनिः । ‘अतिवृष्टिरनावृष्टिर्मूषकाः शलभाः  
 शुकाः । अत्यासन्नाश्च राजानः षडेते ईतयः स्मृताः’ इति । तत्र  
 चेत्यादौ स्थाण्डीश्वराख्यो जनपदविशेष इति सम्बन्धः । आरामाः  
 उपवनानि रामाश्च भार्याः । गन्धस्य परिमलस्याभोगोनुभवः सं-  
 स्कारः । मलनं निवर्तनं समालभ्ननं च । महिषी मुख्या जायापि ।  
 मरुतो वाता देवाश्च । शिविरसनिवेशः कटकवन्धः । कृतं प्रतिस-  
 माहितं । युगं द्वयं । स्वपक्षपरपक्षरूपं येन स राजोच्यते । कृतं युगं  
 वाद्यो युगभेदः । पद्ममेवासनं च । त्रह्यर्षय उत्तमद्विजा त्रह्या चासा-  
 वृषिश्वासाविति च । यद्वा पद्मासनस्थितो त्रह्या च ऋषयश्चेति द्वन्द्वः ।  
 वाहिन्यो नद्यः सेनाश्च । विपक्षो बलं मेरुसमीपवासिनो जनाश्रोत्त-  
 रकुरवः । ईश्वरमार्गणो राजदण्डुसाधनयाच्चा हरशरश्चेश्वरमार्गणः ।  
 सन्तापानभिज्ञेति । ईश्वरशरेण हि सर्वीकं विपुरं दग्धं । योधजनास्ते

लजनो विजिगीषुरिव विपुरस्य सुधारससिक्तधवलगृहपङ्किपाण्डुरेः  
प्रतिनिधिरिवचन्द्रलोकस्य मधुमदमत्तमत्तकाशिनीभूषणरवभरितभुव-  
नो नामाभिहार इव कुबेरनगरस्य स्थापवीश्वराख्यो जनपदविशेषः ॥  
यस्तपोवनमिति मुनिभिः कामायतनमिति वेश्याभिः सङ्गीतशालेति  
लासकैर्यमनगरमिति शत्रुभिश्चिन्तामणिभूमिरित्यर्थिभिर्विक्षेत्रमिति  
शब्दोपजीविभिर्गुरुस्कुलमिति विद्यार्थिभिर्गन्धर्वनगरमिति गायनैर्वि-  
श्वर्कर्ममनिद्रमिति विज्ञानिभिर्लभभूमिरिति वैदेहकैर्यूतस्थानमिति  
वन्दिभिः साधुसमागम इति सङ्कृत्यज्ञपञ्चरमिति शरणागतैर्विट-  
गोष्ठीति विदग्धैः सुकृतपरिणाम इति पथिकैरसुरविवरमिति वार्तिकैः  
शाक्याश्रम इति शमिभिरप्सरः पुरमिति कामिभिर्महोत्सवसमाज इति  
चारणैर्वसुधारेति च विप्रैरगृह्यत । यत्र च मातङ्गगामिन्यः शीलवत्यश्च  
गौर्यो विभवरताश्च इयामाः पद्मरागिण्यश्च धवलद्विजशुचिवदना मदि-

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हि युद्धे देवैर्हता इत्याहुः । जेतात्र विजिगीषुः । मुधा मक्षोलामृतयोः ।  
मत्तकाशिनी मुख्या श्वी यक्षिणी च नामाभिहारः पर्यायान्तरं ।  
लासकैर्नटैः । वैदेहकैर्विगिभिः । द्यूतस्थानमिति साधुभ्यो भागो  
दीयते तत्रेति । वन्दिभ्योमिवाङ्गित्तसम्पत्तेः सुकृतपरिणामता ।  
वातिकैर्विवरव्यसनिभिराचार्यैः । शाक्यो बौद्धः । चारणैः कुशीलवैः ।  
वसुधारा धनप्रवाहो मातङ्गोत्सादयो विरोधाः । मातङ्गो हस्ती चण्डा-  
लश्च । याः प्रमदाः चण्डालानपि गच्छन्ति ताः कथं शीलवत्य इति  
विरोधः सर्वत्र ज्ञेयः । गौर्यो गौराङ्गयो विभव ऐश्वर्ये रक्ता यत्र  
विगतो भवस्तत्र कथं गौरी रतेति विगतं भवे रतं यस्या वा ।  
इयामाः इयामलाङ्गयः पद्मरागिण्यो लोहितमणिभूषणाः । इयामाः

रामोदिश्वसनाश्च चन्द्रकान्तवपुषः शिरीषकोमलाङ्गचश्चामुजङ्गगम्याः  
कञ्चुकिन्यश्च पृथुकलत्रश्रियो दरिद्रमध्यकलिताश्च लावण्यवत्यो मधुर-  
भाषिण्यश्चाप्रमत्ताः प्रसन्नोऽजूलमुखरागाश्चाकौतुकाः प्रौढाश्च प्रमदाः ।  
यत्र च प्रमदानां चक्षुरेव सहजं मुण्डमालामण्डनं भारः कुवलयद-  
लदामानि । अलकप्रतिविम्बान्येव कपोलतलगतान्यहिष्टाः श्रवणा-  
वतंसाः पुनरुक्तानि तमालकिसलयानि । प्रियकथा एव सुभगाः कर्णा-  
रात्रयः कथं पद्मारगिण्यो रात्रौ पद्मानां सङ्कोचात् । द्विजैर्दन्तैः ।  
शुचिवदना मदिरावन्मदिरचैव वा । आमोदी श्वसनो मुखमारुतो यासां  
धवलद्विजवच्छुद्धत्राह्णणवाच्छुचिवदनं ताः कथं मदिरामोदिश्वसनाः ।  
चन्द्रवत्कान्तं वपुर्यासां शिरीषपुष्पवत्सुकुमाराङ्गचश्चन्द्रकान्तस्य वपु-  
र्यासां ताः कथं शिरीषकोमलाङ्गचः । मुजङ्गा विटाः । कञ्चुकं खीणां  
वासो वारवाणाख्यः । याश्च कञ्चुकिन्यः सर्पिण्यस्ताः कथं मुजङ्गैर्न  
गम्याः । कल्पत्रं जघनं । दरिद्रं क्षामं मध्यमुदरं यासां कल्पस्य परिवा-  
रस्य पृथ्वीः श्रीस्ताः कथं दरिद्राणां निर्धनानां मध्ये कलिताः संख्याता  
भवन्ति । लावण्यं सौन्दर्यं । मधुरं हृदयं । लावण्यरसवतीनां मधुरभाषि-  
त्वं विभाव्यते । अप्रमत्ताः प्रमादशून्याः । प्रसन्नो मनोहरः । उज्जूलो  
मनोहारी । प्रसन्ना च सुरा तया उज्जूलो मुखरागो यासां ताः  
कथमप्रवृत्ता अक्षीबाः । अकौतुका अकरकङ्गाः । विवाहितानां हि  
करकङ्गोऽवबध्यते “रुद्राक्षदर्पसिद्धार्थशिखिपक्षोरगत्वचः । कङ्गौ-  
षध्यश्चेति कौतुकाख्याः प्रकीर्तिताः ।” मुण्डमालरूपं मण्डनं मुण्ड-  
मालामण्डनं सहजमकृत्रिमं । अनेककुवलयदलदामाभ्यासोत्कर्षो  
न तु कुवलयदलदामसम्भवेषि प्रतिनिधिरूपतापादनं । भार इत्यने-

लङ्घाराः आडम्बरः कुण्डलानि कपोल एव सततमालोककारका  
विभवो निशासु मणिप्रदीपाः । सुरभिनिःश्वासाकृष्टं मधुकरकुलमेव  
रमणीयं मुखावरणं कुलस्त्रिजनाचारो जालिका । वाण्येव मधुरतरा  
वीणा वाह्यविज्ञानं तन्त्रीताङ्गनम् । हासा एवातिशयसुरभयः पटवासा  
निरर्थकाः कर्पूरपांसवः । अधरकान्तिविसर एवोज्जुलतरोङ्गरागो  
निर्गुणो लावण्यकलङ्कः कुङ्कुमपङ्को वाहव एव कोमलतमाः परि-  
हासप्रहारवेत्रलता निष्प्रयोजनानि मृणालानि यौवनोऽमस्वेदविन्दव  
एव विद्यधाः कुचालङ्कृतयो हारास्तु भाराः । श्रोण्य एव विशालस्फा-  
टिकशिलातलचतुरस्त्रा रागिणां विश्रमकारणमनिमित्तं भवनमणिवेदि-  
काः कमलोभनिलीनान्यलिकुलान्येव मुखराणि पदाभरणकानि  
निष्फलानीन्द्रनीलमणिनूपुराणि । नूपुररवाहृता भवनकलहंसा एव  
समुचिताः सञ्चरणसहाया ऐश्वर्यप्रपञ्चाः परिजनाः । तत्र च साक्षात्स-  
हस्ताक्ष इव सर्ववर्गधरन्धनुर्दीधानो मेरुमय इव कस्याणप्रकृतित्वे  
मन्दरमय इव लक्ष्मीसमाकर्षणे जलनिधिमय इव शब्दप्रादुर्भावे  
शशिमय इव कलासंग्रहे वेदमय इवाकृत्रिमालापत्वे धरणिमय इव

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नैष एवार्थः प्रकटितः । एवमङ्गिष्ठा इत्यादौ वोद्घव्यं । आडम्बरः  
स्फुटः । जालिका शिरोवस्त्रभेदः । चतुरस्त्रा रम्याः । विश्रमकारणमिति  
गुरुत्वात् । तत्र चेत्यादौ तत्र पुष्पभूतिर्नामि राजासीदिति सम्बन्धः ।  
वर्णा विप्राद्याः शुक्राद्याश्च । कल्याणं श्रेयः सुवर्णं च । मन्दरेण  
श्रीराकृष्टामृतमन्थने । पुष्पभूतिना भैरवाचार्यवेतालसाधने । मर्यादा  
आचारः सीमा च । शब्दो यशोपि । प्रादुर्भावः प्रकाशता । कलागी-

लोकधृतिकरणे पवनमय इव सर्वपार्थिवरजोविकारहरणे गुरुर्वच-  
सि पृथुरुरसि विशालो मनसि जनकस्तपसि सुयात्रस्तेजसि  
सुमन्त्रो रहसि बुधः सदस्यर्जुनो यशसि भीष्मो धनुषि निषधो  
चपुषि शत्रुघ्नः समरे शूरः शूरसेनाकमणे दक्षः प्रजाकर्मणि सर्वा-  
दिराजतेजः पुञ्जनिर्मित इव राजा पुष्पभूतिरिति नाम्ना बभूव ॥  
पृथुना गौरिवेयं कृतेति यः स्पर्धमान इव महीं महिषीं चकार । नि-  
सर्गस्वैरिणी स्वरुच्यनुरोधिनी च भवति हि महतां मतिर्यतस्तस्य  
केनचिदनुपदिष्टा सहजैव शैशवादारभ्यानन्यदेवता भगवति भक्ति-  
सुलभे मुवनभृति भूतभावने भवच्छिदि भवे भूयसी भक्तिरभूत् ।  
अकृतवृषभध्वजपूजाविधिने स्वप्रेष्याहारमकरोत् । अजमजरममर-  
गुरुमसुरपुररिपुमपरिमितगणपतिमचलदुहितृपतिमखिलमुवनकृतच-

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ताद्या लेखाश्च । अकृत्रिमः सतयुक्तोऽपौस्थेयश्च । धृतिर्यैर्य धारणं च ।  
पार्थिवो राजा पृथिवीसम्बन्धी च । रजोविकारा रागाद्या रेणुका-  
र्याणि । गुर्वित्यादिना वक्रोक्त्याङ्गानां गुर्वादिमयत्वं सूचयति । गुरु-  
रूपदेष्टा गुरुर्महान् गम्भीरशब्दत्वाद्वृहस्पतिश्च । पृथुर्विपुल आदिरा-  
जश्च कश्चित् । विशालो विस्तीर्णो विशालाद्याश्च नृपा अभवन् ।  
अथ विशालो नाम वोधिसत्त्वः । स एव शान्तः शान्तमना इत्यपि  
प्रतीतिरस्ति । जनको जनयिता जनक इव तपस्वी च । सुयात्र इति ।  
शोभना यात्रा यस्य सोऽपि । कर्त्तव्यावधारणं मन्त्रः । स शोभनो यस्येति  
च । बुधः पण्डितो ग्रहश्च । अर्जुनः शुक्रोपि भीष्मो भयानको गाङ्गेयश्च ।  
निषधो धर्षणीयः कठिनो वा । नलस्य च पिता गिरिभेदो वा । शूरो  
विक्रान्तो यदूनां राजा च । दक्षश्चतुरः प्रजापतिश्च । महिषीं महादे-

रणनतिं पशुपतिं प्रपत्रोन्यदेवताशून्यममन्यत त्रैलोक्यम् । भर्तु-  
चित्तानुवर्त्तिन्यश्चानुजीविनां प्रकृतयः । तथा हि गृहे गृहे भगवान-  
पूज्यत् खण्डपरशुः वबुरस्य होमालवालविलीयमानवहुलगुगुलु-  
गन्धगर्भाः स्तपनक्षीरशीकरक्षोदक्षारिणो विल्वपल्लवदामदलोद्वाहिनः  
पुण्यविषयेषु वायवः शिवसपर्यासमुचितैरुपायनैः प्राभृतैश्च पौरा-  
पादोपजीविनः सचिवाः स्वमुजवलनिर्जिताश्च करदीकृता महासा-  
मन्तास्तं सिषेविरे । तथा हि । कैलासकूटधवलैः कनकपत्रलता-  
लङ्कुतविषाणकोटिभिर्महाप्रमाणैः सन्ध्याबलिवृष्टैः सौवर्णैश्च स्तपन-  
कलशैरर्घमाजनैश्च धूपपत्रैश्च पुष्पपट्टैश्च मणियष्टिप्रदीपैश्च  
ब्रह्मसूत्रैश्च महार्हमाणिक्यखण्डखचितैश्च मुखकोशैः परितोष-  
मस्य मनसि चक्रुः । अन्तःपुराण्यपि स्वयमारब्धवालेयतण्डुलख-  
ण्डनानि देवगृहोपलेपनलोहिततरकरकिसलयानि कुसुमग्रथनव्ययस-  
मस्तपरिजनानि तस्याभिलिषितमन्वर्तन्त । तथा च । परममाहेश्वरः  
सभूपालो लोकतः शुश्राव मुवि भगवन्तमपरमिव साक्षात्क्षमख-  
वीमपि । निसर्गः स्वभावः । स्वैरणी स्ववशा । खण्डपरशुःशिवः ।  
वबुरवहन् । होमालवालमग्निकुण्डं । सपर्या पूजा । उपायनं ढौक-  
निकास्वयमानयिते । प्राभृतं कौशलिका सखिभिः प्रहीयिते । करदी-  
कृता दण्डदाः कृताः । कूटं शृङ्गं । यत्र वस्तेषु पुष्पाणि सूत्रैः क्रियन्ते  
स पुष्पपट्टैः । ज्वलन्मणिशिखरा स्वर्णयष्टिप्रदीपा । ब्रह्मसूत्रैर्ज्ञोप-  
वीतैः । मुखयुक्ताःकोशाः मुखकोशाः । ये लिङ्गोपरि दीयन्ते ।  
बलये हिता वालेयाः । छदिस्पधिर्बर्देर्गक् । ग्रथनशब्दश्चिन्त्यो  
ग्रन्थनमिति भाव्यं । अभिलिषितमन्वर्तन्तेयनेत चित्तानुवृत्तिः

मथनं दक्षिणात्यं वहुविधविद्या प्रभावप्रख्यानैर्गुणैः शिष्यैरिवानेकस-  
हस्तसंख्यैर्व्याप्तमर्त्यलोकं भैरवाचार्यनामानं महाशैवम् । उपनयन्ति  
हि हृदयमदृष्टमपि जनं शीलसंवादाः । यतः स राजा श्रवण-  
सभकालमेव तस्मिन्भैरवाचार्ये भगवति द्विनीय इव कपर्दिनि दूर-  
गतेषि गरीयसीं ववन्ध भक्तिं । आचकाङ्क्ष च मनोरथैरप्यस्य  
सर्वथा दर्शनं । अथ कदाचित्पर्यस्तेस्ताचलचुम्बिनि वासरेन्तःपुरव-  
र्त्तिनं राजानमुपसृत्य प्रतीहारी विज्ञापितवती ‘देव, द्वारि परित्राणास्ते  
कथयति च भैरवाचार्यवचनादेवमनुप्राप्तोस्मी’ति । राजा तु तच्छ्रूत्वा  
सादरं ‘कासावानयात्रैव प्रवेशयैनमि’ति चात्रवीन् । तथा चाकरो-  
स्पतीहारी । न चिराच्च प्रविशन्तं प्रांशुमाजानुभुजं भैक्षक्षाममपि  
स्थूलाश्चिभिरवयवैः पीवानमिवोपलक्ष्यमाणं पृथूतमाङ्गमुन्तुङ्गवलिम-  
ङ्गस्यपुटलाटं निर्मासगण्डकूपं मयुविन्दुपिङ्गलपरिमण्डलाक्षमीषदा-  
वक्रघोणमतिप्रलम्बैककर्णपाशमलावुवीजविकटोन्नतदन्तपङ्किं तुर-  
गानूकश्लथाधरलेखं लम्बविबुकायततरलपत्नमंसावलम्बिना काषायेण  
योगपट्टकेन विरचितवैकक्षकं हृदयमध्यनिवद्वयन्थिना च रागेषेव  
शुद्धान्तानां वर्णिता । भुवीति । भूस्थत्वेष्यसुलभत्वदर्शनमस्योक्तं ।  
शीलसम्वादाश्चारित्रसाहृदयानि । कपर्दिनि शिवे । न चिराचेत्यादौ  
मस्करिणमद्राक्षीदिति सम्बन्धः । प्रांशुं दीर्घं । जानुरुहपर्वं ।  
उक्तं च । ‘जह्वा तु प्रसृता जानूरुपर्वाप्तीवदिक्षियां’ । पीवरं स्थूलं ।  
स्थपुटं निन्नोन्नतं । ललाटमलिंगं गोधिः । गण्डकूपोद्धणोरधोदेशः ।  
घोणा नासिका । अलावुस्तुम्बी । उक्तं च । तुम्ब्यलावु उभे समे ।  
तुरगानामधस्तादोषोनूकः । अधोधरस्य चिबुकं । लपनं सुखं ।

खण्डशः कृतेन धातुरसारुणेन कर्पटेन कृतोत्तरासङ्गं पुनरुक्तबाल-  
प्रग्रहवैष्टननिश्चलमूलेन वद्धमुपरिशोधनवंशत्वक्तितडना कौपीन-  
सनाथशिखरेण खर्जूरपुटसमुद्रकगर्भीकृतभिक्षाकपालेन दारकफल-  
कल्यत्रिकोणत्रियष्टिनिविष्टकमण्डलुना वहिरुपपादितपादुकावस्थानेन  
स्थूलदशासूत्रनियन्त्रितपुस्तिकापूलकेनवामकरधृतेनयोगभारकोणाध्या-  
सिनस्कन्धमितरकरगृहीतवेत्रासनं मस्करिणमद्राक्षीत् । क्षितिपतिरप्यु-  
पगतमुच्चिनेन चैनमादरेणान्वगृहीत् । आसीनं च प्रच्छ । ‘क  
भैरवाचार्यः’ इति सादरनरपतिवचनमुदितमतिस्तु परित्राट् तमुपनगरं  
सरस्वतीतटवनावलम्ब्विनि शून्यायतने स्थितमाच्चक्षे । भूयश्चाब-  
भाषे । ‘अर्चयति हि महाभागं भगवानाशर्विचसे’ त्युक्तवा चोपनिन्ये  
योगभारकादाकृद्य भैरवाचार्यप्रविहितानि रत्नवन्ति वहलालोकलि-  
मान्तः पुराणि पञ्च राजताणि पुण्डरीकाणि । नरपतिस्तु प्रियजनप्रणय-  
भङ्गकातरो दाक्षिण्यमनुरुद्धयमानो ग्रहणलाघवं च लङ्घयितुमसमर्थो  
दोलायमानेत मनसा स्थित्वा चिरं कथं कथमप्यतिसौजन्यनिन्नस्ता-  
नि जग्राह । जगाद् च सर्वफलप्रसङ्गहेतुः शिवभक्तिरियं नो मनो-  
रथदुर्लभानि फलानि येनैवमस्मासु प्रीयते तत्र भगवान्मुवनगुरुभै-  
उत्तरासङ्गमुपरिप्रावरणं । पुनरुक्तं पौनः पुन्येन कृतं । प्रग्रहो रज्जुः ।

तितउद्धालनी परिपवनशब्दवाच्यः । कौपीनं गुह्यदेश उपचारात्त-  
दाच्छादनं च । खर्जूराख्यस्य वृक्षस्य च सम्बन्धिभिः पुटैः छिष्टैः  
पत्रैश्च । समुद्रकः कपालभङ्गो भिक्षायै क्रियते । दारवे काष्ठसम्ब-  
न्धिनि फलकत्रये त्रयः कोणास्तेषु यास्तिस्त्रो यष्टयस्तासु निविष्टः  
कमण्डलुर्यत्र तेन । योगभारकेण मात्राभारिक्या । मस्करिणं परित्राजकं

रवाचर्यः 'ओ'द्रष्टास्मि भगवन्तमित्युक्त्वा च मस्करिणं द्यसर्जयत्-  
अनया च वार्तया परां मुदमवाप । अपरेद्युश्च प्रातरेवोत्थाय कृतकृ-  
त्यो वाजिनमधिरुद्ध्वं समुच्छ्रूतश्वेतातपत्रः समुद्धूयमानधवलचा-  
मरयुगलः कतिपयैरेव राजपुत्रैः परिवृतो भैरवाचार्यं सवितारमिव  
शशी द्रष्टुं प्रतस्ये । गत्वा च किञ्चिदन्तरं तदीयमेवाभिमुखमापत-  
न्तमन्यतमं शिष्यमद्राक्षीच्च 'क भगवानास्त' इति । साकथयत्  
'अस्य जीर्णमातृगृहस्योत्तरेण विल्ववाटिकामध्यास्ते' इति गत्वा च तं  
प्रदेशमवततार तुरगात् । प्रविवेश च विल्ववाटिकां । अथ महतः  
कार्पटिकवृन्दस्य मध्ये प्रातरवे स्नातं दत्ताष्टपुष्पिकमनुष्ठि-  
ताम्रिकार्यं कृतभस्मरेखापरिहारपरिकरे हरितगोमयोपलिप्रक्षिति-  
तलवितते व्याघ्रचर्मण्युपविष्टं कष्णकस्वलप्रावरणनिभेनासुर-  
विवरप्रतेशाशङ्क्या पातालान्धकारवासमिवाभतस्यन्तमुन्मिषता वि-  
द्युत्कपिलेनात्मतेजसा महामांसविक्रयकीतेन मनः शिला-  
पङ्क्तेन शिष्यलोकं क्लिम्पन्तं जटीकैकदेशलम्बमानरुद्रा-  
क्षशङ्खगुटिकेनोर्ध्वबङ्गेन शिखापाशेन वन्नन्तमिव विद्या-  
वलेपदुर्विदग्धानुपरिसञ्चरतः सिद्धान्धवलकतिपयशिरोरुहेण वय-  
सा पञ्चपञ्चाशतं वर्षाण्यतिक्रामन्तं खालित्यक्षीयमाणशङ्खलोमलेखं

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राजतानि रौप्याणि । लङ्घयितुमुत्सोद्धुं निभः स्ववशः । अन्यतममपरं ।  
उत्तरेणोत्तरस्यां दिशि । अथेत्यादौ भैरवाचार्यं ददर्शेति सम्बन्धः ।  
कार्पटिका ब्रतिनः । अष्टपुष्पिका प्रागुक्ता । परिहारोत्र मर्यादा ।  
शङ्खे ललाटास्थि । उक्तं च । शङ्खो निधौ ललाटास्थि । गुटिका  
खण्डिका । उपरीत्याद्यभिप्रायेणोक्तमूर्ध्ववदनेति । प्रशस्ता शिखा ।

लोमशकर्णशष्कुलीप्रदेशं पृथुललाटतटं तिरः श्यामभस्मललाटिकया बहुशः शिरोर्ध्वतदग्धगुग्गुलुसन्तापस्फुटिकपालास्थिपाण्डुरराजि-शङ्कामिव जनयन्तं सहजललाटवलि भङ्गसङ्कोचितकूर्चभागां ब्रुभासं भ्रूसङ्गत्या निरन्तरमायामिनीमेकामेव धूलेखां विभ्राणमीष्टकाचकाच-रकनीनिकेन रक्तापाङ्गनिर्गतांशुप्रतानेन मध्यधवलभासेनेन्द्रायुधेनेवा-तिदीर्घेण लोचनयुगलेन परितो महामण्डलमिवानेकवर्णरागमालि-खन्तं सितपीतलोहितपताकावलीशवलं शिवबलमिव दिक्षु विक्षि-पन्तं तार्क्यतुण्डकोटिकुञ्जाम्रवोणं दूरविदीर्णसृक्षर्संक्षिप्तकपोलं, किञ्चित्त्र-इन्तुरतया सदाहृदयसन्निहितहरमौलिचन्द्रातपेनेव निर्गच्छता दन्ता-लोकेन धवलयन्तं दिशां जालं जिह्वाग्रस्थितसर्वशैवसंहितातिभारेणव-मनाक्षेपलम्बितोद्युं प्रलम्बश्रवणपालीप्रेद्विताभ्यां स्फाटिककुण्डलाभ्यां शुक्रवृहस्पतिभ्यामिव सुरासुरविजयविद्यासिद्धिशद्वयत्नबध्यमानं वद्विविधैषधिमन्त्रसूत्रपड्क्तना सलोहवलयेनैकप्रकोप्तेन शङ्खवण्डं पूष्णो दन्तमिव भगवता भवेन भग्नं भत्या भूषणीकृतं कलयन्तम-खिलरसकूपोद्ब्रह्मटीयन्त्रमालामिव रुद्राक्षमालां दक्षिणेन पाणि-

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शिखापाशः । अवलेपोहङ्कृतिः । खालित्यं खल्वाटता । शङ्को लला-टास्थि । शष्कुली कुहरं । कूर्चमस्त्री भ्रुवोर्मध्यं । काचरा पीतवर्णा । तुण्डं मुखं - कोटिः प्रान्तश्चञ्चवं । प्रान्तावोष्टस्य सृक्षिणी । प्रकोप्तमन्तरं विद्यादरक्षीमणिवन्धयोः । पूष्णो रविभेदस्य पुरा दक्षयज्ञ-गतस्य हरं निन्दतो 'मध्यनागते किमर्थमागतोसी'ति मुष्टिप्रहारेण हरेण दन्ता भग्नाः । तत्करस्पर्शेन पावनत्वात्तत्र भक्तिः अखिलस्य रस-स्य कूपादुद्ब्रह्मनाय घटीयन्त्रमालापि भ्राम्यतो दोलायमानत्वेन सम्मा-

ना भ्रमयन्तमुरसि दोलायमानेनापिङ्गलाग्रेगः कूर्चकचकलापेन सम्मार्जयन्तमिवान्तर्गतं निजरजोनिकरमतिनिविडनिल्लोमसण्डलनिचितं च ध्यानलव्यधेन ज्योतिषा दग्धमिव दृद्यदेशं दधानमीपत्रशिथिलवलिवलयवध्यमानतुण्डमुपचयिमानस्फङ्मांसपिण्डकं पाण्डुरपवित्रक्षौमावृतकौपीनं सावट्टम्भपर्यङ्गवन्धमण्डलितेनामृतफेनश्वेतरुचायोगपट्टकेन वासुकिनेवाप्रतिहतानेकमन्त्रप्रभावाविभूतेन प्रदक्षिणीक्रियमाणमरुगतामरससुकुमारतरतलस्य पाद्युगलस्य निर्मलैर्नखमयूखजालकैर्जर्जयन्तमिव महानिधानोद्धरणरसेन रसातलं तोयक्षालितशुचिना धौतपादुकायुगलेन हंसमिधुनेनेव भागीरथीतीर्थयात्रापरिचयागतेनामुच्यमानाचरणान्तिकं शिखरनिखातकुञ्जकालायसकण्टकेन वैणवेन विशाखिकादण्डेन सर्वविद्यासिद्धिविन्नविनायकापनयनाङ्कुशेनेव सततपार्श्ववर्तिना विराजमानमवहुभाषिणं मन्दहासिनं सर्वोपकारिं कुमारब्रह्मचारिणमतितपस्त्विनं महामनस्त्विनं कृशक्रोधमकृशानुरोधं महानगरमिवादीनप्रकृतिशोभितं मेरुमिव कलपत्रहपलवराशिसुकुमारच्छायं कैलासमिव पशुपतिचरणरजःपवित्रितर्जनसम्भावना । कलापग्रहणं मार्जनी सादृश्यार्थं रजो रागो रेणुश्च । विचितं व्याप्तं । तुण्डमुदरं । स्फुत्रावुभ इति प्रसिद्धे । ‘स्थियां स्फुजौ कटीप्रोथावि’ त्यमरः । फेनवत्तश्वैश्वेता । वासुकिनेवेति । नसामान्येनेति प्रभावपरिशोधकं । जर्जरयन्तं खण्डशः कुर्वाणम् । तोयेत्यादि । हंसमिधुनस्यापि विशेषणं । शिखरेत्यादिनाङ्कुशसादृश्यं विशाखिकादण्डस्योक्तं निखात उत्कीर्णः । कालायसं शस्त्रभेदः । विशाखिकाखनिकिका विन्न इव विनायको गजाननः । प्रकृतिः स्वभावो माया-

शिरसं शिवलोकमिव माहेश्वरगणानुयातं जलनिधिमिवानेकनदनदी-  
शतसहस्रप्रक्षालितशरीरं जान्हवीप्रिवाहमिव बहुपुण्यतीर्थस्थानशुचिं  
धाम धर्मस्य तीर्थं तथ्यस्य कोशं कुशलस्य पत्तनं पूतनायाः शाला  
शीलस्य ज्ञेत्रं ज्ञमायाः शालेयं शालीनितायाः स्यानं स्थितेराधारं  
धृतेराकरं करुणाया निकेतनं कौतुकस्यारामं रामणीयकस्य प्रासादं  
प्रसादस्यागारं गौरवस्य समाजं सौजन्यस्य सम्भवं सङ्घावस्य कालं  
कलेभर्गवन्तं साक्षादिव विरूपाक्षं भैरवाचार्यं ददर्श ॥

भैरवाचार्यस्तु दूरादेव राजानं दृष्ट्वा शशिनमिव जलनिधि-  
श्चालप्रथमतरोत्थितशिष्यलोकश्रोत्थाय प्रत्युज्जगाम समर्पितश्री-  
फलोपायनश्च जन्मुकर्णसमुद्रीर्यमाणगङ्गाप्रवाहादगम्भीरया गिरा  
स्वस्तिशब्दमकरोत् । नरपतिरपि प्रीतिविस्तार्यमाणधवालेन्ना चक्षुषा  
प्रत्यर्पयन्निव वहुतराणि पुण्डरीकवनानि ललाटपट्टपर्यस्तेन चोदयुना  
शिखामणिना महेश्वरप्रसादमिव तृतीयनयनोद्भवेन प्रकाशयन्नावर्जि-  
तकर्णपङ्कवपलायमानमधुकरः शिवसेवासमूलिताशेषपापमल्ल-

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दिका च । राशिवत्तेन च सुकुमाराः । गणाः समूहाः प्रमथाश्च ।  
नदनदीत्येकशेषो युक्तः । सहस्रेषु तैः प्रक्षालितशिराः तीर्थेषु  
यत्स्यानं वसनं तेन शुचिम् । तीर्थस्नानैः कनखलाद्यवस्थितिभिश्च  
शुचिः । शालीनिता विनीतत्वं । निकेतनं गृहं । तत्र हि सर्वस्य  
कौतुकं जायते । शश्यपि राजा । तं च दूरादेव दृष्ट्वा जलनिधिश्चलति  
गाम्भीर्याच्च जलनिधिरेवेत्युक्तं । विलं श्रीफलं । गङ्गेत्यादिना  
पवित्रत्वमाह । धवलिन्नेत्यनेन पुण्डरीकानां धवलत्वमाह । प्राभृत-  
पुण्डरीकाणां राजतत्वान् । आवर्जितं नमितं स्वरवच्च तेन

वमुच्यमान इव दूराद्वन्तः प्रगाममभिनवं चकार । आचार्योप्या-  
गच्छात्रोपविशेति शार्दूलचर्मात्मीयमदर्शयत् । उपदर्शितप्रश्रयस्तु  
राजा मत्तकल्हंसकलगद्वस्त्रसुभगां मधुरसमर्यो महानदीमिव प्रव-  
त्तयन्वाचं व्याजहार । भगवन्नाहसि मामन्यनृपस्वंलितैः खलीकर्तुं ।  
अशेषराजकोपेक्षिताया हतलक्ष्म्याः खलवयं शीलापराधो द्रविणदौ-  
रात्म्यं वा यदेवमाचरति मयि गुरुः । अभूमिरयमुपचाराणामलम-  
तियन्वणया दूरस्थितोपि मनोरथशिष्योयं जनो भवतां माननीयं च  
गुरुवन्नोलङ्घनमर्हति गुरोरासनमासतां च भवन्त एवात्रेति व्याहृत्य  
परिजनोपनीते वाससि निपसाद । भैरवाचार्योपि प्रीत्यानतिक्रमणीयं  
नृपवचनमनुवर्तमानः पूर्ववत्तदेव व्याग्राजिनमभजत् । आसने च  
सराजके परिजने शिष्यजने च समुचितमध्यादिकं चक्रे । क्रमेण च  
नृपमाधुर्यहृतान्तः करणः शेशिकरनिकरविमला दशनदीधीतीः  
स्फुरन्तीः शिवभक्तीरिव साक्षाहर्शयन्नुवाच । तात, अतिनम्रतैव ते  
कथयति गुणानां गौरवं । सकलसम्पत्पात्रमसि विभवानुरूपास्तु  
प्रतिपत्तयो जन्मनः प्रभृत्यदत्तदृष्टिरेवासि स्वापतेयेषु यतः सकल-  
दोषकलापानलेन्धनैर्धनैरविक्रीतं क्वचिच्छरीरकमस्ति भैक्षरक्षिताः  
सन्ति प्राणा दुर्गृहीतानि कतिचिद्विद्यन्ते विद्याक्षराणि भगवच्छिवभ-  
द्वारकपादसेवया समुपार्जिता कियत्योपि सन्त्रिहिताः पुण्यकणिकाः

सुभगात् । शार्दूलो व्याग्रः । अन्तः करणं मनः । गौरवमु-  
त्कर्षो भारवत्वं च । अदत्तदृष्टिरिति । न तु मया धनान्यलभ्यानि ।  
स्वापतेयेषु धनेषु । संरक्षिता इति । यदि कदाचित्कविदुपयोगं  
यास्यन्तीति । अनेन प्राणादिदानमेवोचितमित्युक्तं । सकलसम्प-

स्त्रीक्रियतां यदत्रोपयोगार्हं प्रतनुगुणप्राद्यानि कुसुमानीव हि भवन्ति सतां मनांसि । अपि च विद्वत्सम्मतः श्रूयमाणा अपि सुखयन्ति साधवः शब्दा इव सुधीरेपि हि मनसिं यशसि कुर्वन्ति विवरं विशतः कुनूहलस्य केनधवलैः स्रोतोभिरिवापह्वियमाणो गुणगणैरनीतोस्मि कल्याणिनेति । राजा तु तं प्रत्यवादीत् । भगवत्तुरकेष्वपि शरीरादिषु साधूनां स्वामिन एव प्रणयिनो युष्मद्दर्शनादुपाञ्जितमेव चापरिमितं कुशलजातं । कृतमनेनैवानुगमनेन स्पृहणीयं पदमारोपितोस्मि गुरुणेति विविधाभिश्च कथयाभिश्चिरं स्थित्वा गृहमगात् । अन्यस्मिन्दिवसे भैरवाचार्योपि राजानं द्रष्टुं ययौ । तस्मै च राजा सान्तःपुरं सपरिजनं सकोशमात्मानं निवेदितवान् । स च विहस्योवाच । तात, क विभवाः क च वयं वनवर्धिता धनोष्मणा म्लायन्त्यलं लतेव मनस्तिता खद्योतानामिवास्माकमियमपरोपतापिनी राजते तेजस्तिता । भवाद्यशा एव भाजनं भूतेरिति स्थित्वा च कञ्चित्कालं जगाम । परिब्राट् तेजैव क्रमेण पञ्चपञ्चराजतानि पुण्डरीकान्युपायनीचकार । एकदा तु श्वेतकर्पटावृतं किमप्यादाय प्राविशत् । उपविश्य च पूर्ववस्थित्वा सुहूर्तमत्रवीत् । महाभाग भवन्तमाह भगवान् । यथास्मच्छ्वयः पातालस्वामिनामा ब्राह्मणस्तेन

त्पात्रस्येयतः कियती वसुसम्पत्तिर्भविष्यतीत्याशङ्क्याह । प्रतन्वित्यादि । गुणाउत्कर्षस्तन्तवश्च । कुसुमानीवेति । कुसुमसादृश्येन मनसः सौकुमार्यमण्डुकं । साधवः शिश्राः शब्दा इव साधवः संस्कृताः विद्वत्सम्मताश्च । केनवत्तैश्च धवलैर्गुणगणैः स्रोतोभिश्च । स्वामिन एव प्रणयिन इति अनुक्तान्यपि शरीरादीनि प्रणयिनां स्वायत्तानीत्यर्थः ।

ब्रह्मराक्षसहस्तादपहृतो महासिरहृहसनामा । सोयं भवद्वुजयोग्यो  
गृह्यतामित्यभिधायापहृतकर्पटावच्छादनात्परिवारादाचकर्ष शरद्ग-  
नमिव पिण्डतां नीतं कालिन्दीप्रिवाहमिव स्तम्भितजलं नन्दकजि-  
गीषया कृष्णकोपितं कालियमिव कृपाणतां गतं लोकविनाशाय  
प्रकाशितधारासारं प्रलयकालमेघखण्डमिव नभस्तलात्पतितं दृश्यमा-  
नविकटदन्तमण्डलं हासमिव हिंसाया हरिवाहुदण्डमिव कृतदृढमु-  
ष्टिग्रहं सकलभुवनजीवितापहरणक्षमेन कालकूटेनेव निर्मितं कृतान्त-  
कोपानलमेघेनेवायसा घटितं अतितीक्षणतया पवनस्पर्शेनायि  
रूपेव कगन्तं मणिसभाकुट्टिमपतत्वतिविभवच्छद्वनात्मानमपि द्विधेव  
पाटयन्तं अरिशिरद्वच्छेदलयैः कर्तृरित्र किरणैः करालितधारं सुहुर्मुहु-  
स्ताडिदुन्मेघतरलैः प्रभाचक्रच्छुरितैर्जर्जरितातपं खण्डशिछन्दन्तमिव  
दिवसं कटाक्षमिव कालरात्रेः कर्णोत्पलमिव कालस्योङ्कारमिव क्रौर्य-  
स्यालङ्कारमहङ्कारस्य कुलमित्रं केषपत्य देहं दर्पस्य सुसहायं साहसस्या-  
पत्यं मृत्योरागमनमार्गं लङ्घन्याः निर्गमनमार्गं कीर्तेः कृपाणमवनिप-  
खद्योताः कीटमण्डः । महाभागेति प्रस्तुतानुगुणमामन्त्रणं । परिवा-  
रादाचकर्ष कृपाणमिति सम्बन्धः । पिण्डं शब्दं । उक्तं च ‘लोहोऽ-  
ख्यी शब्दकं तीक्ष्णं पिण्डं कालायसायसी’ति । स्तम्भितं धृतं ।  
रक्षितमन्तर्जलं यस्य तं । किल कृपाणस्य वा पानयिं यन्त्रेण क्रियते ।  
नन्दको विष्णुखड्गः । कालियो नागभेदः । धारणामासारो धारा-  
रूपश्चासारः धारासारः । दन्तमण्डलं दन्तचक्रवालं दशनसमूहश्च ।  
मुष्टिः त्सरुरसुरभेदश्च । अतितीक्षणतयेति । तैक्षण्यं तानवाह्नवति ।  
तनु च परस्परस्पर्शेन कणति । तथा चातितीक्ष्णोऽतिदण्डप्रकृती रोषेण

तिस्तु तं गृहीत्वा करेणायुधप्रीत्या प्रतिमानिभेनालिङ्गनिव सुचिरं ददर्श । संदिदेश च “ वक्तव्यो भगवान्परद्रव्यप्रहणावज्ञादुर्विदग्धमपि हि मे मनो युष्मद्विषये न शकोति वचनव्यतिक्रमव्यभिचारमाचरितुमि ” ति । परित्राट् तु गृहीते तस्मिन्परितुष्टः ‘ स्वस्ति भवते साधयाम् ’ इत्युक्त्वा निरयासीन् । तृपश्च प्रकृत्या वीरसानुरागी तेन कृपाणेनामन्यत करतलवर्तिनीं मेदिनीम् । अथ ब्रजत्सु दिवसेष्वेकदा भैरवाचार्यो राजान्मुपद्वरे सोप्रप्रहमवादीत् । तात स्वार्थलालसाः परोपकारदक्षाश्च प्रकृतयो भवन्ति भव्यानां । भवादशां च अर्थिदर्शनं महोत्सवः । प्रणयनमाराधनमर्घव्रहगमुपकारो भूनिरसि सर्वलोकमनोरथानां येनाभिवीचसे । श्रूयतां । भगवतो महाकालहृदयनाम्नो महामन्वस्य कृष्णस्त्रगन्वरानुलेपनेनाकलपेन कल्पकथितेन महाश्मशाने जपकोट्या कृतगूर्वसेषोस्मि । तस्य च वेतालसाधनावसाना सिद्धिः । असहायैश्च सा दुरापा । त्वं चालमस्यै कर्मणे । स्वयि च गृहीतभरे भविष्यन्त्यपरे सहायाख्यः । एकः स एवास्माकं टीटिभनामा वालभित्रं मस्करी यो भवन्तमुपतिष्ठते । द्वितीयः स पातालस्थामी । अपरो मच्छिष्य एव कर्णतालनामा द्राविडः यदि साधु मन्यसे ततो नीयतामयं दिङ्नागहस्तदीर्घे गृहीताद्वाहासो निशामेकामेकदिङ्मुखार्गलतां वाहुरिति । कृतवचसि च तस्मिन्नन्धकारप्रविष्ट इव हुङ्करोति । कचैः केशैः । करालिता व्याप्ताः । साधयामः स्वकर्म सिद्धिं विदध्मः । मङ्गलत्वाद्रूच्छामेति नोक्तम् । उपद्वारे प्रच्छन्ने । सोपग्रहं साभ्यर्थनं । प्रणयनं चाचनं । मनोरथानामिति । रथाश्च भूमौ वहन्ति । आकलपेन वेशेनेतिकर्तव्यताकलापोपदेशको ग्रन्थः कल्पः ।

दृष्टप्रकाशः प्राप्नोपकारावकाशः प्रमुदितेनान्तरात्मना नरेन्द्रः सम-  
भाषत । भगवन्परमनुगृहीतोस्म्यनेन शिष्यजनसामान्येन निदेशेन  
कृतपरिग्रहमिवात्मानमवैमीति । ननन्द च तेन नरेन्द्रव्याहृतेन भैरवा-  
चार्यश्चकार च सङ्केतं । अस्यामेवागामिन्यामसितपक्षचतुर्दशीक्ष-  
पाचामियत्यां वेलायाममुष्मन्महाइमशानसमीपभाजि शून्यायतने  
शस्त्रद्वितीयेनायुधमता द्रष्टव्या वयमिति । अथातिक्रान्तेष्वहः सु  
प्राप्नायां च तस्यामेव कृष्णचतुर्दश्यां शैवेन विधिना दीक्षितः क्षितिपो  
नियमवानमूत् । कृताधिवासं च सम्पादितगन्धपुष्पधूपमाल्या-  
दिपूजं खड्गमद्वाहासमकरोत् । ततः परिणते दिवसे केनापि  
कर्मसाधनाय कृतरुधिरवलिविधानास्त्रिव लोहितायमानासु दिक्षु  
रुधिरबलिलम्पटासु च वेतालजिह्वास्त्रिव लम्बमानासु च रविदी-  
धितिषु नरेन्द्रानुरागेण गृहीतापरदिशि स्वयमिव दिक्पालतां चिकी-  
र्षति सवितरि यातुधानीष्विव वर्धमानासु तस्च्छायासु पातालवा-  
सिषु विद्वाय दानवेष्विवोत्तिप्रत्यु तमोमण्डलेषु नभसि पुञ्जीभवति  
रौद्रं कर्म दिव्यक्षमाण इव नक्षत्रगणे विगाढायां शर्वर्यां सुप्रज्ञने  
निः शब्दस्तिमिते निशीथे राजा सान्तः पुरं परिजनं वत्त्रयित्वा

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अलं पर्याप्तः । उपतिष्ठत इति सङ्गतिकरणे तङ् । परिग्रहणं स्वी-  
कारः । दीक्षितः कृतनियमः । अधिवासो नियमदिवसादाद्येऽहनि ।  
यथाशास्त्रं विधिना मन्त्रन्यासादिः । पूर्वपूजेति यावत् । तत इत्यादौ  
ततोऽस्मिन्सति राजा नगरान्तिरगादिति सम्बन्धः । यातुधानीषु  
राक्षसीषु । पुञ्जीभवतीति । कृष्णरात्र्यां नक्षत्रगुणपुञ्जीभावो लक्ष्यते ।  
दिव्यवोपीतस्ततः पुञ्जीभवन्ति । विगाढायां घनायां । निशीथेऽर्थरात्रे ।

वामकरस्फुरत्सर्वदक्षिणकरेणोत्खातं खड्गमद्वासमादाय विस-  
र्पता च खड्गप्रभापटलेन नीलांशुकपटेनेव दर्शनभयादवगु-  
णिठतनिखिलगाव्यष्टिरनादिष्टयाव्यनुगम्यमानो राजलक्ष्म्या पृष्ठतः  
परिमललग्नमधुकरवेणिष्याजेन केशेष्विव कर्मसिद्धिमाकर्षन्ने-  
काकी नगरान्तरगान् । अगाच्च तमुद्देशं । अथ प्रत्युज्ज-  
मुस्ते त्रयोपि द्रौणिकृपकृतवर्माण इव सौमित्रे सन्नद्धाः स्नाताः  
खण्विणो गृहीतविकटवेपाः कुसुमशेखरसञ्चारिभिः क्रियमाणमन्त्र-  
शिखावन्धा इव गुञ्जद्विः षट्चरणैरुष्णीषिपट्टिकांल्लाटमध्यघटित-  
विकटखस्तिकाग्रन्थीन्महामुद्रावन्धानिव धारयन्तो मूर्धभिरेकश्वरण-  
विवरविततविमलदन्तपत्रप्रभालोकलेपधवलितकपोलैर्मुखैरापिवन्त इव  
निशाचरापचयचिकीर्षया शार्वरमन्धकारं इतरकर्णावलम्बिनां रक्त-  
कुण्डलानामच्छाच्छया रुचा गोरोचनयेव मन्त्रपरिजप्तया समाल-  
ब्धाङ्गाः स्वप्रतिविम्बवगर्भान्कर्मसिद्धये दत्तपुरुषोपहारानिवोल्लासयन्तो  
निशितान्निखिलशन्निखिंशांशुसन्तानसीमनिततिमिरामात्मीयात्मीय -  
दिग्बिभागसंरक्षणाय त्रिधेव त्रियामां पाटयन्तः सार्धचन्द्रैः कल-  
नीलित्यादि सहोपमेयं । सुप्तेषु भवं सौमित्रं । धृष्टद्युम्नाधिष्ठिताक्षौ -  
हिणीविनाशाय दुर्योधनप्रेरितादिवार्जुनाधिष्ठितानां न किञ्चिदेषां  
शक्यमिति रात्राववस्कन्दमयच्छन्निति वार्ता । सन्नद्धः सकवचः ।  
उक्तं च ‘सन्नद्धो वर्मितः सज्जो दंशितो व्यूढकङ्कटः’ । अपचयो  
हानिः । गोरोचनयेवेति सहोपमेयं । उल्लासयन्तश्चालयन्तः । सार्ध-  
चन्द्रैरिति । निशायां खड्गेषु चन्द्रखण्डस्य सम्भाव्यमानत्वादेवमुक्तं ।  
न तु वस्तुवृत्तेन । कृष्णचतुर्दशीक्षिपायां चन्द्रः सम्भवतीति । कलधौतं

धौतबुद्धुदावलितरलतारागणैर्निशाया इव परुषासिधारानिकृत्तैः खण्डै-  
र्गुहीतैश्चर्मफलैकरकाण्डशर्वरीमपरां घटयन्तः काञ्चनशृङ्खलाकलाप-  
नियमितनिविडनिप्रवाग्यो वद्वासिधेनवः टीटिभकर्णतालपाताल -  
स्वामिनो निवेदितवन्तश्चात्मानम् । अवनिपतिस्तु कोत्र क इति त्रीन-  
पृच्छत् । आचचक्षिरे च स्वं नाम त्रयोपि ते । तैरेव चानुगम्यमानो  
जगाम तां वलिदीपालोकजर्जरितगुगुलधूपधूमगृहामाणदिग्बिंभाग-  
तया विक्षिप्यमाणरक्षासर्षपार्धदग्धान्धकारपटलपलायमाननिशामिव  
समुपकल्पितसर्वोपकरणां निःशब्दां च गम्भीरां च भीषणां च  
साधनभूमिं । तस्यां च कुमुदधूलिधवलेन भस्मना लिखितस्य नहतो  
मण्डलस्य मध्ये स्थितं दीप्ततरतेजः प्रसरं पृथुपरिवेषप्रक्षिप्तमिव शर-  
त्सवितारं मध्यमानक्षरीरोदावर्तवर्तिनमिव च मन्दरं रक्तचन्दनानुले-  
पिनो रक्तस्त्रगम्बरणस्योत्तानशयस्य शवस्योरस्युपविद्य जातजा-  
तवेदसि मुखकुहरे प्रारब्धामकार्यं कृष्णोणीषं कृष्णाङ्गरागं कृष्णप्र-  
हेमरौप्यं वा । बुद्धुदावलिर्विन्दुपङ्किः । चर्मफलैः स्फटैः ।  
एकस्यावर्तमानत्वादाह—अपरामिवेति । निष्प्रवाणि नवं वस्त्रं । उक्तं  
च । ‘अनाहतं निष्प्रवाणि तन्त्रकं च नवाम्बरे’ । असिधेनुः कृपाणी ।  
कोत्र क इति वाक्यैकदेशोयं । अत्र कः स्थितइतर्थः । बलीत्यादिनार्ध-  
दग्धत्वसम्भावनं । अर्धदग्धस्य च पलायनमुचितं न च बहुदग्धस्य  
पलायन्त्र दिग्भागानगृहाति । सर्षपो गौरसिद्धार्थः । तस्यां चेत्यादौ-  
भैरवाचार्यमपश्यदिति सम्बन्धः । पृथुपरिवेषेत्यादिना भीषणीय-  
त्वमुक्तं । परिवेशः परिधिः । परिक्षिप्तं परिवलितं । शरदि सविता  
दीप्ततरतेजः प्रसरो भवतीति शरदग्रहणं । जात उत्पन्नो न तूक्ष्मितः ।

तिसरं कृष्णवाससं कृष्णतिलाहुतिनिभेन विद्याधरत्तत्त्वं या मानुष-  
निर्माणकारणकालुष्यपरमाणूनिव क्षयमुपनयन्तमाहुतिदानपर्यस्ताभिः  
प्रेतमुखस्पर्शदूषितं प्रक्षालयन्तमिवाशुगुक्षणिं करनखदीधितिभिर्घूमा-  
लोहितेन चक्षुषा क्षतजाहुतिमिव हुतमुजि पातयन्तमीषद्विवृताधरपु-  
टप्रकटितसितदशनशिखरेण दृश्यमानसूर्तमन्त्राक्षरपड़क्तिनेव मुखेन  
किमपि जपन्तं होमश्रमस्वेदसलिलप्रतिविम्बिताभिरासन्नदीपिकाभि-  
र्दहन्तमिव कर्मसिद्धये सर्वावव्रवान् अंसावलम्बिना वहुगुणेन  
विद्याराजेनेव ब्रह्मसूत्रेण परिगृहीतं भैरवाचार्यमपश्यत् । उपसृत्य  
चाकरोन्नमस्कारमभिनन्दितश्च तेन स्वव्यापारमन्वतिप्रतु । अत्रान्तरे  
पातालस्थामी शातक्रतवीमाशामङ्गीचकार कर्णतालः कौबेरीं परिब्रा-  
टप्राचेनसमि । राजा तु त्रैशङ्कवेन ज्योतिषाङ्कितां ककुभमलङ्कृतवान् ।  
एवं चावस्थितेषु दिक्पालमुजपञ्चरप्रविष्टे विस्तृतं कर्म

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प्रतिसरो हस्तसूत्रं । दिक्षु काण्डसूत्रप्रतिवन्ध इति । अत्र तिलानां  
कृष्णत्वात्परमाणूनामपि कालुष्यकयनं । क्षतजेति । प्रस्तावनानुगुण्येन  
रक्ताहुतिः सम्भाव्यते । जपवशादीषदित्याद्युक्तं । ईषद्विवृतत्वादेव  
शिखरमप्रहणं । प्रतिविम्बादानोपपादनार्थमासन्नपदं । गुणासन्तवो  
गुणनं गुणाः पौनः पुन्येनावर्तनं च । उत्कर्षा वा गुणाः । विद्या-  
राजो मन्त्रविशेषः । शातक्रतवीं पूर्वा । अङ्गीचकारेत्यनेन सर्वेषां  
स्वरूचिपरिगृहीतत्वमुक्तं । कौबेरीमुत्तरां । प्राचेतसीं पश्चिमाम् ।  
त्रिशङ्कुरिद्वाकुवंश्यः शापाच्छालतां प्राप्तो यज्ञेन स्वर्गमारुष्मुर्दर्ढ-  
पथे देवैर्निवारितो दक्षिणस्यां दिश्युदेति । तेन त्रैशङ्कवेन ज्योतिषा-  
ङ्कितां ककुभं दिशं दक्षिणां । दक्षिणस्याभित्युक्तेऽनिष्टप्रतीतिरिति

साधयति भैरवं भैरवाचार्ये अतिचिरं च कृतकोलाहलेषु निष्फल-  
प्रयत्नेषु प्रत्यूहकारिषु शान्तेषु कौणपेषु गलत्यर्थरात्रसमये मण्डलस्य  
नातिदीर्घिवस्युतरेणाकस्मादेव प्रलयमहावराहदंश्रुविवरमिव दर्शयन्ती  
क्षितिरदीर्घित । सहसैव च तस्माद्विवरादाशावारणोरिक्षम् इवालान-  
लोहस्तम्भो महावराहपीवरस्कन्धपीठो नरकासुर इव भुवो गर्भा-  
दुद्ध्रुतो वलिदानव इव भित्तोत्थितः पातालमिन्द्रनीलप्रासाद इवो-  
परिच्छलितरत्नप्रदीपः स्त्रिगंधनीलघननिविडकुटिलकुन्तलकान्तमौलि-  
रुन्मीलन्मालतीमुण्डमालो गद्वदतया स्वरस्य स्वभावपाठलतया च  
चक्षुषः क्षीव इव यौवनमदेन वलगद्वलदामकः करसमुपदमृदितया  
मृदा दिङ्गागकुम्भाभावंसकूटौ पुनः पुनः परिपङ्क्यन्सान्द्रचन्दन-  
कर्दमदत्तैरव्यवस्थास्यासकैरतिसितजलधरशकलशारित इव शारदाका-  
शैकदेशः केतकीर्गर्भपत्रपाण्डुरस्य चण्डातकसोपरिक्षामतरीकृत-  
कुक्षिः कद्यावन्धं विद्याय विलासविक्षिप्तेन धवलद्यायामफाली-  
पटान्तेन धरणीतिलगतेन धार्यमाण इव पृष्ठतः शेषेण स्थिरस्थूलो-  
रुदण्डो भूमिभङ्गभयेनेव मन्थराणि स्यापयन्पदानि निर्भरगर्वगुह  
त्रैशङ्कवेनेत्युक्तं । विस्तव्यमिति । एतदर्थमेव राजादीनां परिग्रहः ।  
प्रत्यूहो विम्बः । कौणपेषु राक्षसेषु । सहसेत्यादौ कुवलयद्यामलः  
पुरुष उज्जगामेति सम्बन्धः । लोहस्तम्भ इति । लोहशब्देन सारता  
कृष्णता चोक्ता । गर्भान्मध्यादुदराच्च । घना निविडा निविडकूलाः ।  
अतिकुञ्चिताः कुन्तलाः केशाः । मौलिश्वेष्वां किरीटं च । उक्तं च  
'चूडा किरीटं केशाश्च संहता मौलयस्याः' । चन्द्रकैः स्थासकैः ।  
फाली कद्यावन्धः । शेषेणेति । शेषो धवलो धरणीतिलगतश्च । पटा-

कथमपि शैलमिव गात्रमुद्धहन् दर्पेण सुहुमुहुरुरसि द्विगुणिते दोषिण-  
वामे तिर्यगुत्क्षिप्ते च दक्षिणे जड्वाकाण्डे कुण्डलिते चण्डास्फोटन-  
टाङ्गरैः कर्मविन्निर्वातानिव पातयन्नेकेन्द्रियविकलमिव जीविलोकं  
कुर्वन्नकुवलयश्यामः पुरुष उज्जगाम । जगाद च विहस्य नरसिंहनाद-  
निर्वेषवोरया भारत्या 'भोविद्याधरीश्रद्धाकामुक किमयं' विद्यालवाव-  
लेपः सहायमदो वा यदस्मै जनायाविधाय वल्लि वालिश इव सिद्धि-  
मभिलषभि । का ते दुर्वुद्धिरियमेतावता कालेन क्षेत्राधिपतिरस्य  
मन्त्राम्बेव लव्यधन्यपदेशस्य देशस्य नागतस्ते श्रोत्रोपकण्ठं श्रीकण्ठनामा  
नागोऽहं । अनिच्छति मयि का शक्तिप्रहगगस्यापि गन्तुं गगने भूना-  
थोऽप्ययमनाथस्तपस्वी यस्त्वादृशैः शैवापशद्रूपकरणीक्रियते । सहस्रे-  
दार्नीं सहायुना दुर्नेन्द्रेण दुर्नेन्द्रदुर्नेयस्य फलमित्यभिधाय च  
निष्टुरैः प्रकोप्तप्रहारैर्ष्वीनपि टीटिभप्रभृतीनभिमुखं प्रधावितान्सशरी-  
रावरणकृपाणानपातयत् । अथापूर्वाधिक्षेपश्रवणादशस्त्रब्रणैरप्यमर्षस्वे-  
दच्छलेनानकसमरपीतमसिधाराजलमिव वमद्विरवयवैरपि रोमाङ्ग-  
निभेन मुक्तशरशतशल्पनिकरभरलयुमिवात्मानं रणाय कुर्वद्धिः ।  
अदृहासेनापि प्रतिविम्बिततारागणेन स्पृष्टदृष्टवलदन्तमालमवज्ञया  
न्तेनापि विशेषेणावतिष्ठते । आस्फोटनं बाह्वादि शब्दः । एकेन्द्रि-  
यमर्थाच्छ्रूत्रं । निर्वेषो दिक्षु व्याप्तिरत्र । विद्याधरीत्यादि हेषणार्थ-  
मामन्त्रं । श्रद्धाग्रहणं फलाभावप्रतिपादनाय । असादित्यादि गर्व-  
गर्भेयमुक्तिः । वालिशो मूर्खः । अभिलषसीति फलाभावसूचनपदं ।  
अपशदोऽधमः । दुर्नेन्द्रेण कुराज्ञा । दुर्नेन्द्रोमन्वतन्त्रानभिज्ञः । सश-  
रीरेत्यादि । न तु नरेन्द्रवदशस्त्रान् । अथेत्यादौ नरनाथः सावज्ञमवा-

हसतेव कथ्यमानसस्त्वावष्टमः परिकरवन्धविभ्रमभ्रमितकरनखकि-  
रणचक्रवल्लेन व्यपगमनाशङ्क्या नागदमनमन्त्रमण्डलवन्धेनेव रुध-  
न्दशदिशो नरनाथः सावज्ञमवादीन् । अरे काकोदरकाक मयि  
स्थिते राजहंसे न जिहेषि वलिं वाचितुं । किममीभिर्वा पस्वभाषितै-  
भुजे वर्विं निवसति सदां न वाचि । प्रतिपद्यस्व शख्मयं न भवसि।  
अगृहीतहेतिष्विशिक्षितो मे मुजः प्रहर्तुमिति । नागस्त्वनाहृततरमेहि  
किं शख्मेण मुजाभ्यामेव भनजिम भवतो दर्दमित्यभिधायास्फोटयामास।  
नरपतिरपि निरायुधमायुधेन युधि लज्जमानोजेतुमुत्सुञ्य सचर्वफल-  
कमट्टहासससिं चार्धोरुकस्योपरि ववन्ध वाहुयुद्धाय कश्याम् । युयुधाते  
च निर्देवास्फोटनस्कुटिमुजरुधिरशकिरसिच्यमानौ शिलास्तम्भैरिव  
पतिद्विर्बाहुदण्डैः शब्दमयमिव कुर्वाणौ भुवनं तौ । न चिराच्च पातया-  
मास भूतले मुजङ्गमं भूपतिर्जग्राह च केशेषूच्चखान च शिरश्छेतुमट्टहा-  
समपद्यच्च वैकक्षकमालान्तरेगास्य यज्ञोपवीतं । उपसंहृतशख्मव्यापार-  
आवादीन् । दुर्विनीतात्ति ते दुर्नियनिर्वाहवीजमिदं । यतो विस्वधमेवा-  
चरसि चापलानीत्युक्त्वोत्सर्ज च तं । अनन्तरं च सहसैवातिवहलां  
ज्योत्स्नां ददर्श । शरदि विकसता कमलवनानामिव च ग्राणावलेपिनमा-  
मोदमजिग्रपन् । इटिति च नूपुरशब्दमशृणोन् । व्यापारयमास च  
दीदिति सम्बन्धः । कथ्यमानेत्यादि । अशख्मगैश्वावयवैश्वाहृहासेन  
च । मण्डलं गारुडशास्त्रप्रसिद्धमैन्द्रादिकं । काकोदरः सर्पः । का-  
केति निन्दायां । काकस्य च वलियाचनमुचितं । राजहंसो नृपवरो  
हंसभेदश्च । हेतिरायुधं । आस्फोटयामास वाहौ करवातमकार्षीत् ।  
असिमिति प्रशंसार्थः सामान्यपदप्रयोग इति रुद्रटः । वैकक्षमाला-

शब्दानुसारेण दृष्टिमथ करतलस्थितस्यैवाद्वाहासस्य मध्ये तडितमित्र नीलजलधरोदरे स्फुरन्तीं प्रभया पिवन्तीमिव त्रियामां तामरसहस्तां कोमलाङ्गुलिरागराजिजालकानि च वरणलग्नानि वेलावालविद्रुमलतावनानीवाकर्षन्तीं करपङ्कजसङ्कोचाशङ्कया शशाङ्कमण्डलमिव खण्डशः कृतं निर्मलवरणनखनिवहनिभेन विभ्रतीं गुलफावलम्बिनूपुरपुटतया स्थितनिविडकटकावलिवन्धनादिव परिभ्रश्यागतां वहुविधकुसुमशकुनिश्चोभितात्पवनचालिततनुतरङ्गादित्स्वच्छादंशुकादुदधिसलिला दिवोत्तरन्तीं । उदधिजन्मप्रेमणा लिवलीच्छलेनत्रिपथगयेव परिषुक्तमध्यामत्युत्त्रतस्तनमण्डलां दृश्यमानदिङ्गुणकुम्भामिव ककुभं मध्यलग्नेरावृतकरशीकरतिकरमिव शरत्तारागणतारं हारमुरसादधानां धवलचासरैरिव च मन्दमन्दनिःश्वासदोलायितैर्हारकिरणैरुपवर्जियमानां स्वभावलोहितेन मदान्धगन्धेभकुन्भास्फालतसङ्क्रान्तसिन्दूरेणेव करद्वयेन योतमानां हरशिखण्डेन्दुद्वितीयश्वण्डेनैव कुण्डलीकृतेन उयोत्सामुच्चा दन्तपत्रेण विभ्राजमानां कौस्तुभगभस्तिस्तवकेनेव च श्रवणलग्नेनाशोककिसलयेनालङ्घृतां महता मत्तमातङ्गमदमयेन तिलके

न्तरितत्वेन दूर्वमदर्शनं यज्ञोपवीतस्याह । अथेतादावद्वाहासस्य मध्ये स्फुरन्तीं ख्यियमपश्यदिति सम्वन्धः । तामरसं पद्मं । वहुविधेति । प्रकृते कुसुमानि शकुनयश्च सूक्ष्मयानि । तरङ्गा मुष्टिदानक्षता भङ्गयो वीचयश्च । अतिस्वच्छत्वमंशुकस्योदधिसलिलेन । उत्तरन्तीमिति । अंशुकाच्छादित्या उद्बन्धन्या उत्तरणमिवांशुकालाक्ष्यत इति । वर्ण्याभिप्रायेण त्रिपथगोति नाम सदे दानं लग्नः सक्तः समद्वृत्यर्थः । श्रीर्हस्तिष्ठेन यातीति । मदान्धेत्याद्युक्तम् । हस्तिवाहित्वालक्ष्म्या एवमु-

नादृश्यच्छत्रच्छायामण्डलेनेवाविरहितललाटां आपादतलादासीम-  
न्ताच्च चन्द्रातपधवलेन चन्दनेनादिराजयशसेव धवलीकृतां धरणी-  
तलचुम्बिनीभिः कण्ठकुसुममालाभिः सरिद्धिरिव सागराधिप्रात्रीभि-  
रधिष्ठितां मृगालकोमलैरवयवैः कमलसम्भवत्वमनक्षरमाचक्षाणांख्य-  
मपश्यत् । असम्भ्रान्तश्च प्रच्छ तां । भद्रे कासि कस्यासि किमर्थं  
वादर्शनपथमागतासीति । सा तु खीजनविरुद्धेनावष्टमेनाभिभवन्ती-  
व राजानमभाषत । वीर विद्धि मां नारायणोरःस्यलीलीलाविहारह-  
रिणीं पृथुभरतभगीरथादिराजपृथुवंशपताकां सुभटमुजजयस्तम्भविला-  
सशालभञ्जिकां रणरुधिरतरज्ञिणीतरङ्गक्रीडादोहदुर्लितराजहंसीं  
सितनृपच्छत्रषण्डशिखण्डनीमतिनिशितशखधारावनभ्रमणविभ्रम-  
सिंहीमसिधाराजलकमलिनीं श्रियं । अपहृतास्मि तवामुना शौर्यरसेन  
याचस्य इदामि ते वरमभिलभितमिति वीराणां त्वपुनरुक्ताः परोपकाराः  
यतो राजा तां प्रणन्य स्वार्थविमुखो भैरवाचार्यस्य सिद्धिः यवाचे ।  
लक्ष्मीस्तु देवी प्रीततरहृदया क्षितीर्थमाणेन चक्षुषा ज्ञीरोदेनेवोपरि  
पर्यस्तेनाभिषिञ्चन्ती भूपालमेवमस्त्वत्यवीत् । अवादीच्च पुनरनेन  
सत्त्वोत्कर्षेण भगवच्छिवभट्टारकभक्त्या चासाधारणया भवान्मुवि  
सूर्याचन्द्रमसोस्तृतीय इवाविच्छिन्नस्य प्रतिदिनमुपचीयमानवृद्धेः

क्तम् । धरणीतलचुम्बिनीभिर्मालाभिः सरिद्धिश्च । हरिणीमिति । हरि-  
णी किल स्थाल्या लील्या विहरति । वंशोन्वयेथ वंशे वेणौ पताको-  
स्तिष्यते । स्वभट्टेल्यादि विशेषणेन वीरानुरागित्वमस्यादर्शितं । स्तम्भे  
च सालभञ्जिका उत्कीर्णपुत्रिका क्रियते । षण्डो वनं तत्र शिखण्ड-  
नी मयूरी । अपुनरुक्ता भूयो भूयः क्रियमाणापि चेत्यर्थः । परोप-

शुचिसुभगमान्यसत्यत्यागशौण्डपुरुषप्रकाण्डप्रायस्य महतो रा-  
जवंशस्य कर्ता भविष्यति । यस्मिन्नुत्पद्यते सर्वद्विपान्तराणां भोक्ता-  
हरिश्चन्द्र इव हर्षनामा चक्रवर्ती त्रिभुवनविजिग्निषुद्धितीयो मान्धातेव  
यस्यायं करः खयमेव कमलमप्हाय ग्रहीष्यति चामरमिति वचसो-  
न्ते तिरोवमूव । भूमिपालस्तु तदाकर्ण्य हृदयेनातिमित्रमप्रीयत । भैर-  
वाचायोऽपि तस्या देव्यास्तेन वचसा कर्मणा च सम्यगुपपादितेन  
सद्य एव च कुन्तली किरीटी कुण्डली हारी केयूरी मेखली  
मुद्री खड्गी कवची च भूत्वावाप विद्याधरत्वं । प्रोवाच  
च राजन्नदूरव्यापिनः फलगुचेतसामलसानां मनोरथाः । सतां  
भुवि विस्तारवत्यः खभावेनैवोपकृतयः । खग्रेऽप्यसंभावितां  
दातुमिमां दक्षिणां क्षमः कोन्यो भवन्तमपहाय । सम्प-  
त्कणिकामपि ग्राप्य तुलेव लघुप्रकृतिमायाति । त्वदीर्यैर्गुणैरूपकरणी-  
कृतस्य त्वत्त एव च लब्धात्मलाभस्य निर्लज्जतो यमस्य मूढङ्गदयस्य  
तदिच्छामि येन केनाचिक्कार्यलब्धोपपादनोपयोगेन स्मरयितुमात्मान-  
मिति । प्रत्युपकारदुष्प्रवेशास्तु भवन्ति धीरणां हृदयावष्टम्भाः । यतस्तं  
राजा भवत्सिद्धैव परिसमाप्तकृत्योऽस्मि साधयतु मान्यो यथा समी-  
हितं स्थानमिति प्रत्याचचक्षे । तथोक्तश्च भूभुजा जिगमिषुः सुदृढं  
समालिङ्ग्य टीटिभादीन्कुवलयवनेनेवावश्यायशीकरस्वाविणा सास्नेण  
चक्षुषा वीक्ष्माणः क्षितिपर्ति पुनरुवाच । तात ब्रवीमि यामीति न  
कारणपरत्वेन प्रतित्वम् । अभिषिञ्चन्तीति । अभिषेको राज्ञ उचितः ।  
शौण्डः प्रसक्तः । प्रकाण्डशब्दः प्रशंसावाची । द्वितीयः स्पर्धावान् ।  
कुण्डलं कर्णवेष्टनं । हारो मुक्ताहारः । केयूरमङ्गदं दोर्भूषा । फलगु

स्नेहसदृशं त्वदीयाः प्राणा इति पुनरुक्तं गृह्णतामिदं शरीरकमिति  
व्यतिरेकेणार्थकरणं तिलशः क्रीता वयमिति नोपकारानुरूपं वान्धवो-  
सीति दूरीकरणमिव त्वयि स्थितं मे हृदयमित्यप्रत्यक्षं त्वद्विरहानु-  
कारिणकारणेयं नः सिद्धिरित्यश्रद्धेयं । निष्कारणस्तवोपकार इत्यनुवादः  
स्मर्तव्या वयमित्याङ्गा । सर्वथा कृतन्नालापेष्वसज्जनकथासु च चेतसि-  
कर्तव्योयं स्वार्थनिष्ठुरो जन इत्यभिधाय वेगचित्तन्नहारोच्छलितमु-  
क्ताफलानिकरताडिततारागणं गगनतलमुत्पपात् । ययौ च सीमन्तित-  
ग्रहग्रामः सिद्धिच्युचितं धाम । श्रीकण्ठोपि राजन्पराक्रमक्रीतिः कर्तव्येषु  
नियोगेनानुग्राहो ग्राहितविनयोयं परिजन इत्यभिधाय राज्ञानुमोदित-  
स्तदेव भूयो भूविवरं विवेश । नरपतिस्तु क्षीणभूयिष्टायां क्षपायां प्रवातु-  
मारव्ये प्रबुद्ध्यमानकमलिनीभिः श्वाससुरभौ वनदेवताकुचांशुकापह-  
रणपरिहासस्वेदिनीव सावद्यायशीकरे परिमलाकृष्टमधुकृति कुमुद-  
निद्रावाहिनि निशापरिगतिजडे तुषारलेशनि वनानिले विरहविधु-  
असारं । प्रत्याच्चक्षे पर्यहार्षित् । यामीयादि । वक्रोत्त्या चेतः—  
स्थितं सर्वं व्याहरति । न स्नेहसदृशमिति । स्नेहानुरूपनिषेदेन स्नेह  
इव सुतरामाविष्कृत एव । उक्तं हि । प्रतिपेध इवेष्टस्य यद्विशेषाभि-  
धित्सा । आक्षेप इति तं सन्तः शंसन्ति कवयः सदेति । एवं त्वदी-  
याः प्राणा इत्यादौ । व्यतिरेकः पृथग्भाग आवां किलैक एवार्थः ।  
तिलश इति । यावान्किलायमुपकारो बहुगुणस्तावन्तो नावयवास्तिलशो  
विभागेनास्माकं । कारणा यातना । सीमन्तितो द्विधाकृतः प्रामः  
समूहः । वनेत्यादावस्मिन्नस्मिन्स्ति नरपतिर्नेगरं विवेशेति सम्बन्धः ।  
क्षीणभूयिष्टायां बहुतरं क्षीणायां । तुषारस्य शीतस्य लेशाः सन्ति यत्र

रचक्रवाकचक्रनिःश्वसितसन्तापितायामिव अपरजलनिधिमवतरन्त्यां  
वियामायां साक्षादागतलक्ष्मीविलोकनकुतूहालिनीष्विव समुन्मील-  
न्तीष्विनिद्रपक्षिणि क्षरति कुसुमविसरमिव तुहिनकणनिकरं मृदुपवन-  
लासितलते कानने कमललक्ष्मीप्रबोधमङ्गलशङ्खेष्विव रसत्स्वन्तर्बद्ध-  
ध्वनन्मधुकरेषु मुकुलायमानेषु कुमुदेष्वजिहानरविरथवाजिविसृष्टैः प्रो-  
थपदुपवनैः प्रोत्सार्यमाणास्त्रिव वारुण्यां ककुभि पुञ्जीभवन्तीषु इया-  
मालताकलिकासु तारकासु मन्दरशिखराश्रयिणि मन्दानिललुलित-  
कल्पलतावनकुसुमधूलिष्विच्छुरित इव धूसरीभवति समर्पिमण्डले  
सुरवारणाङ्कुश इव च्युते गलति तारामये मृगे तानपि टीटिभादी-  
न्यृहीत्वा नागयुद्धव्यतिकरमलीमसानि शुचिनि वनवापीपयसि प्रक्षा-  
ल्याङ्गानि नगरं विवेश । अन्यस्मिन्नहनि तेषामात्मशरीरानन्तरं स्ना-  
नभोजनाच्छादनादिना प्रीतिमकरोत् । कतिपयदिवसापगमे च परि  
ब्राट्मूमुजावार्यमाणोपि वनं ययौ । पातालस्वामिकर्णतालौ तु शौर्या-  
नुरक्तौ तमेव सिषेवाते । सम्पादितमनोरथातिरिक्ताविभवौ च सुभट-  
मण्डलमध्ये निष्कृष्टमण्डलाग्रौ समरमुखेषु प्रथममुपयुज्यमानौ कथा-  
तस्मिन्नीष्वच्छीतले । सन्तापितायामिवेति । सन्तापितश्च शीतलं स्नान-  
मवतरति । कुसुमविसरमिवेति समोपमा । लासिता नर्तिताः । उज्जि-  
हान उद्गच्छन् । इयामा रात्रिः सैव लताब्रततिः । प्रियङ्गुलतिका  
मकरिका । तारामयो मृगो मृगशर्षिष्वितारोङ्कुशाकारः । आत्मशरी-  
रानन्तरं स्नानेति । आत्मशरीरमनन्तरं यस्य तादृशेन स्नानभोजना-  
च्छादनादिना । तेषु कृत्वा पश्चादात्मनः करोतीत्यर्थः । शौर्यनुरक्ता-

न्तरेषु चान्तरान्तरा राजा समादिष्टौ विचित्राणि भैरवाचार्यचरितानि  
शैशववृत्तान्तांश्च कथयन्तौ तेनैव सार्धं जरामाजग्मतुरिति ॥

इति श्रीमहाकाविचक्रचूडामणिश्रीबाणभट्टविरचिते  
हर्षचरिते महाकाव्ये राजवंशवर्णनं नाम  
तृतीय उच्छ्वासः सम्पूर्णः ॥ ३ ॥

विति न भोगलोकुभौ । अतिरिक्तोधिकः । मण्डलाग्रः खङ्गः । अन्त-  
रान्तरा मध्येमध्ये । कथयन्ताविति स्थिरप्रीतिसिद्धये ॥

इति श्रीशङ्करकविकृते हर्षचरितसङ्केते तृतीय उच्छ्वासः  
सम्पूर्णः ॥ ३॥

NOTES  
ON BANA'S  
**SRI HARSHA CHARITA**  
**UCCHVASA III.**

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P. 1. VERSE I. निजवर्षा.....भूमुखः—In this stanza भूमुखः is compared with सुकाला: and the two adjectives in the first line of the stanza apply to both the words. निजवर्षाहितखेहः (1) निजे वर्षे=देशे आहितः खेहः यैः that have placed their affection in their own kingdom. (2) निजेन वर्षेण वृष्टया आहितः खेहः येर्षा ते which create moisture by their rains. बहुमक्तज्ञनान्विताः (1) बहुभिः भक्तज्ञैः अन्विताः that are followed by many persons devoted to them. (This shows the popularity of the king) (2) बहूनि भक्तानि (अज्ञानि) येर्षा, तैःज्ञैः अन्विताः That are marked by plenty of food *i.e.*, wherever they go there is plenty of food. सुकाला: Times of prosperity. This verse fore-shadows the greatness of king Pushpabuti, the founder of Sri Harsha's family.

VERSE II. साधूना.....श्रोतुम् This verse fore-casts the four principal topics that are going to be dealt with in this Ucchvasa. The idea of the verse is ; whose mind shall not be delighted to assist such good people as Bhairavacharya, to behold Goddess Lakshmi as done by the king Pushpabuti, to proceed up in the air as Bhairavacharya was able to do, and to hear the history of great personages like that of Sri Harsha ?

अथ....समग्रात् Here we have a description of शरत्काल. The thirty-five adjectives in locative singular, all qualify the word शरत्समयारम्भे. विरलितबलाहके in which clouds were rarely seen. बलाहक cloud. This is included in the पृष्ठोदरादिगण by Panini and hence its derivation is irregular. It is an irregular form of वारिवाहक Vide Panini—"पृष्ठोदरादीनि यथोपदिष्टम्." चातकानामातङ्कं करोतीति चातकातङ्काकारी चातक is the name of a bird which lives upon pure drops of rain. It swallows rain drops as they fall from the skies. In शरत्काल due to the scarcity of clouds there is no rain and hence this causes anxiety to चातक birds. कादम्ब—कलहंस, कण्ठ् making noise with joy. दर्दुरान् देष्टि इति दर्दुरद्विद्—दर्दुर frog. The शरत्काल is said to be the enemy of frogs because the waters get dried. मयूराणां मदं मुख्णाति—तस्मिन्. The exuberant spirits of the peacocks are taken away because there is no rain, and their beautiful feathers wither away in this season. हंसा एव पथिकसार्थीः, तेषां सर्वातिथिः तस्मिन्. सर्थी a multitude, a group. सर्वातिथिः is one who is a guest to one and all. Here शरत्काल is said to be the guest of groups of हंस travellers by offering them clear water. Hamsas are supposed to travel in this season as there will be no rain and they can get good water and lotus stalks to eat on their way. धौतासे: सद्वशं धौतासिनिभं—निभ appears only in compounds. धौतासि cleaned sword.

P. 2. भास्वरः भास्वान् यस्मिन् चुच्चिः शशा यस्मिन्. The moon is clear i.e. unhidden by clouds. तरुण bright. गलत् (missing) सुनासीरस्य (इन्द्रस्य) शरासनं (धनुः) यस्मिन्—The Rainbow is absent in the absence of clouds, सुषु नासीरं (सेनामुखं) यस्य सँ सुनासीरः सीदत्(vanishing) सौदामन्याः (विद्युतः) दाम (streak) यस्मिन् सुदाम्नि भवा सौदामनी—'तटिंसौदामनीविद्युत्' इत्यमरः दाम उदरे यस्य सः दामोदरः तस्मनिद्वये द्रव्याति इति तस्मिन्—The शरत् is said to be an enemy to Vishnu's sleep, because he is supposed to go to sleep in Ekadasi of Ashadha and to wake up in the Ekadasi

of Kartika. Cf. 'शापान्तो मे भुज्जगशयनादुत्थिते शार्ङ्गपाणौ' (मेघसंदेशः) दुतं (flowing, melted) वैदूर्यवर्णं अर्णः (water) यस्मिन् वैदूर्यैः lapiz-lazuli, a mineral of rich blue colour, used in ornament, and when powdered yielding ultramarine. वृण्मानाः मिहिकावत् लघवः मेघाः—तैः मोघः (fruitless, vain) मधवा यस्मिन्—with light clouds rolling on like mists, not shedding rains. मिहिक fog; mist; 'प्रालेयं मिहिकाचाथ हिमानी हिमसंहतिः' इत्यमरः नीप a kind of flower, (Kadamba) कुट्ट (Tamil: Vetpalai) tree blossoms in the rains. कन्दलु is a kind of tree. मुकुल bud. मधुस्यन्दि इन्दी-वरं (blue lotus) यस्मिन्. कल्हार water lily. शफालिका (Tamil: Karu-Nocchil) यूथिका Jasmine. मोहमानैः कुमुदैः (white lotuses) अवदाताः (सिताः) दश दिशः यस्मिन्. सप्तच्छदानां (Tamil: Ezhilam-palai) धूलिभिः (pollen) धूसरः समीरः (wind) यस्मिन्—wind carries the dust of the above flower. स्तवकितैः बन्धुरैः (lovely) बन्धूकैः आवध्यमाना अकाण्डसन्ध्या (untimely evening hues) यस्मिन्. बन्धूक a red flower (Tamil: Vengai) नीराजिताः वाजिनः यस्मिन्—The नीराजन ceremony for horses are performed in शरद्; नीराजन is a ceremony of waving lights, which is performed in anticipation of expected victory and also to purify. उद्धमाः (wild; unchecked) दन्तितः (elephants) यस्मिन्. दर्देण क्षीबं (intoxicated; proud) औक्षकं यस्मिन्. औक्षकं a multitude of oxen. 'उक्षणं संहति-रौक्षकम्' इत्यमरः क्षीष्मणपङ्क drying mires. चक्रवालः—समूहः वाल-युलिनैः (small islands) पलुवितानि सिन्धूनां रोधांसि (banks) यस्मिन्. Small islands are formed in the rivers in शरद् as the waters recede. परिणामेन आङ्ग्यानाः इयामाका यस्मिन्. इयामाक grains are ripened and partially dried. आङ्ग्यान, Past pass, of इयै to dry इयामाक a small grain 'इयामाकमुष्टिपरिवर्धितको जहाति' (शाकुन्तलं) ग्रियङ्गु (Tamil: gnazhal) कटो....चि when the skin of the cucumber is hardened. कुसुमैः सेरा (bloomed) शराः (reeds) यस्मिन् राङ्गः समीपात्—Bana who left his native place and relatives many years ago, returned now to see them from the palace of King Harsha, with whom he was for the last few years.

P. 3. समुपलब्ध.....इति ।—समु.....परितुष्टः The kinsmen of Bana were pleased with the honour that Bana had received at the hands of the King. शुद्धमानः: applauding. सुमुदे—Perf. III. per Sing. of सुद् to rejoice. संभ्रान्त exited. आसीनेषु गुरुषु i.e. when his elders were all seated. भजमानः—Present participle of भज्. ननन्द—Perf. III per. Sing of नद कच्छित् an Indeclinable, indicating question. This applies to all the nine succeeding clauses, though it is not repeated. एतत्परिमाणं येषां तान् एतावतः—सम्यकरणेन परितोषितं द्विजचक्रं यस्यां क्रतोः इयं क्रातवी Sacrificial. अविकलमन्त्र properly pronounced mantras. A मन्त्र is said to be useless if mispronounced. ‘मन्त्रो हीनः स्वरतो वर्णतो वा भिथ्याप्रयुक्तो न तमर्थमाह । सवारवत्रो यजमानं हिनस्ति यथेन्द्रशत्रुः स्वरतोऽपराधात्’ (vide Panini Siksha). हुतमुजः—Sacrificial fires which are five in number, namely—गाहपत्य, आहवनीय, दक्षिणारिन, सम्य, आवस्थ्य । अधीयते is plural. Sing. is अधीते. काल मनतिक्रम्य यथाकालं. चिरं भवतीति चिरन्तनः everlasting यज्ञविद्याकर्मणि In the performance of Sacrificial rites. अस्मियोगः आभिमुख्येन उद्यमः । व्याक्रियते अनेनेति व्याकरणं Science of grammar अवन्ध्य not useless i.e. fruitful. स्पर्धा emulation, परित्यक्तं अन्यकर्तव्यं यसाम् which disregarded all other occupations. प्रमाणगोष्ठी—प्रमाण is the name which is generally applied to the Science of Logic; Hence an assemblage where discourses on the Nyaya Philosophy are carried on is called a प्रमाणगोष्ठीः मीमांसा is of two kinds पूर्व and उत्तर. The one explains the Vedas in their application to the sacrificial deeds. The other explains Vedanta or the Upanishads which consist of an enquiry into the nature of the Atman and Anatman. Jaimini and Vyasa are the respective authors of पूर्व & उत्तर मीमांसाः. सुभाषित a collection of witty and well spoken sayings.

अथ...यन्—सन्तोषजुषां, and the following two words qualify नः सन्तोष contentment. वैतानवह्निमात्रं सहायः येषां ते; वैतानवह्न्यः

Sacrificial fires. कियन्मात्रं नः कूल्यं सुखितया what have we to do with being happy. भुज...दीर्घे as long as the body of the Lord of Serpents. The three adjectives in locative singular qualify P. 4. भुजे सुखिनः भावः सुखिता—तथा. कौसीद्ये sloth ; dullness—कुसीदस्य भावः कौसीद्य—कुसीदं Generally means money-lending. 'कुसीदं वृद्धिजीविका'—इत्यमरः It is understood that Bana led a lazy life in his younger days, to which they refer now. वेतासनम् cane seat. अधितिष्ठति Locative absolute. यथाविभवं as far as our wealth permits. स्कन्धावारवार्ताभिः news regarding the royal camp. यथाक्रियामाणाः स्थितीः duties which are rightly performed usually.

अक्षान्तरे...पपाठ—In this para the arrival of the पुस्तकवाचक named सुदृष्टि is described. दुकूलपट् A long piece of white silk cloth. शिखिण्डनः अपाङ्गवत् पाण्डुनी as white as the corner of the peacock's eye. पुण्ड्रेषु जाते पौण्ड्रे manufactured in पुण्ड्रदेशवन्दितया because of his being a bard. The bards form a distinct caste sprung from a Kshatriya father and a Sudra mother. तीर्थमूदा mud taken from sacred places which are considered to be pure and hence good. तिलक caste-mark on the forehead. तैलामलकार्या मस्तिष्ठतः (made smooth and glossy) मौलिः केशः यस्यसः अनुच्छृङ्खात्तुमिना kissing his short knot of hair. निविड dense with flowers. आपीडक a crest ornament. एकशलाकाङ्क्षन्—रुचिः whose eyes shine with the collyrium applied with a single thin stick. अचिरभुक्तः He has taken his meals not long before. आसन्द्या—आसन्दी is an oblong chair. तत्का...नमषि Though its thread band was removed then. शरशलाकायन्तक— is a book-stand made of reed stalks on which a book is placed when it is being read. सनीड nearby मधुकर, and पारावत seem to be two flute-players who played to his accompaniment स्थानक is a term in music, a division of the octavo which aids the singers with its harmony. प्रभाते भवा प्राभातिकः—अन्तरपत्रं a bit of leaf placed inside as a mark to

indicate the portion that has been read. गृहीत्वा...कपाटिकाम् Taking in his hands a portion of the book consisting of a few leaves. क्षाल...भिः i.e. as he opened his mouth the rays of his white teeth seemed to clean the pages of the book which were blackened by the ink written on them. अर्च...म् moreover the rays of his white teeth seemed to worship the book with white flowers. मुख=गमकैः The गमक's that he used seemed to be the sound of the jinglings of the anklets of सरस्वती who resided in his mouth. गमकैः-गमयन्ति रागस्त-रूपमिति गमकाः—a particular कम्प or modulation of the voice. 'स्वरस्यकर्षणो गमकः श्रोतुचित्तसुखावहः' (Sangita Ratnakara.) पव-मानप्रोक्तं =पवमानेन प्रोक्तं i.e. the वायुपुराण Puranas are certain kinds of larger verse compilations in Sanskrit literature defined as—'सर्गश्च प्रतिसर्गश्च वंशोमन्वन्तराणिच । वंशानुचरितं चेति पुराणं पञ्चलक्षणं'.

P. 5. तस्मिश्च...व्यलोकयत्-श्रुतिः...गर्भं (adverb). वन्दी a bard. तारमधुरेण स्वरेण In a voice loud and sweet. आर्यायुगलं Two वerses in Arya metre. आर्या is a kind of, more defined as—'यस्याः पादे प्रथमे द्वादशमात्राः तथा तृतीयेऽपि । अष्टादश द्वितीये चतुर्थेऽके पञ्चदश सार्या ॥'

VERSE. 3. तदपि...म्—The first line contains adjectives that apply to both हृष्टचरित and पुराण. मुनिर्गीतम् Sung by sages अतिपृथु (1) अत्यन्तं पृथु very large (वायुपुराणं) (2) पृथुमति क्रम्यवर्तते इत्यतिपृथु Surpassing पृथु the first king who was very famous for his valour. जगद्गूचापि Both are known throughout the world. पावनं holy (both) But when applied to the Purana पावनं can also mean पवनेन प्रोक्तं i.e. told by Vayu.

VERSE. 4. In this verse the kingdom of Harsha is compared to good music and hence all the adjectives are capable of double meanings. वंशानुगमविवादि (1) वंशस्य (family) अनु-गमः येषांते—ते एव विवादिनः यस्मिन् whose disputants follow their family i.e. where there are no disputes among members of

the same family. (2) वंशस्य (flute) अनुगमः यथोः तौ वंशानुगमौ विवादिनौ (स्वरौ) यत् that is sung with notes in harmony with the flute. विवादिस्वर's are those between which there is a difference of 20 श्रुति's. स्फुटानि करणानि यत्—(1) In which the documentary evidences (i.e. bonds etc) were clear; (with हर्षराज्य). For this meaning of करण see Manusmriti VIII 51.

‘अर्थेष्यद्ययमानं तु करणेन विभावितम्’ (2) where the beats of hand (i.e. ताल) is kept very clear. Here करण means the beating of the hand to indicate the proper ताल, भरत...गुरु—(1) that was wide because it embraces the path (region) of Bharata. Region of Bharata means भारतवर्ष (2) which is weighty (important) because it coincides with the path (i.e. rules) laid down by Bharata. Bharatacharya is the famous author of the science of Dancing and Music. The music of सुदृष्टि is here said to conform to the rules laid down by भरत. श्री...तम् (1) श्रीकण्ठात् विनिर्यातं is which sprung from the country named Sri Kantha श्रीकण्ठ is the name of the country where हृषे's ancestors ruled. (2) श्रीयुक्तः कण्ठः, तस्मात् विनिर्यातं which sprung out from a sweet throat (of सुदृष्टि). पि...P. 6 यद्गः: like the पद्म, like faces of Brahma. Brahma is said to have four faces. Each of the four Vedas are said to be promulgated by one mouth of his. उपायाः are the four methods of policy used in politics (1) साम (conciliation by words) (2) दान (by giving) (3) भेद (by internal dissensions) दण्ड (open attack). साम...सुखाः: (1) whose mouths are very charming due to uttering of Samaveda (with भ्रातरः) (2) the commencement of which उपाय are very charming by the employment of the first उपाय, namely, conciliation. गणपतिः, अधिपतिः, तारापतिः and द्यामल are the four cousins of Bana. The six adjectives beginning with प्रसञ्जवृत्तयः would apply both in लोके & व्याकरणे—प्रसञ्जवृत्तयः whose conduct is very mild, (with लोके) (2) whose exposition of (Panini's Sutras)

is very clear (with व्याकरण). गृहीतवाक्याः—(1) गृहीतं वाक्यं (गुरुवाक्यं) चैः; that listened to elder's words. (2) that had understood the वार्तिक of काल्यायन कृत...न्यासाः (1) That were placed in a very high position. (2) कृतः (अभ्यस्तः) गुरुपदेषु न्यासः चैः) that had studied the न्यास on the difficult words (in the Sutras of Panini). न्यास is a grammatical work which is very difficult to understand. न्यायवेदिनः (1) Those who know what is right (2) Those who are acquainted with the various Nyayas mentioned in the महाभाष्य for e.g. गोबलीवर्दन्याय, कुम्भीधान्य न्याय etc. These are certain maxims in Sanskrit grammar. सुकृत संग्रहाभ्यास गुरुवः—१ सुकृतानां संग्रहे अभ्यासेन गुरुवः = that were great due to their accumulation of meritorious actions. (2) सुकृतः संग्रहस्य अभ्यासः तेन गुरुवः = who became teacher of P. 7. व्याकरण because they have studied संग्रह well (संग्रह is a work composed by one व्याखि mentioned in the महाभाष्य). लब्ध...द्वाः— (1) that had earned the name of good people. (2) That use only grammatically correct words. महाभारतेन भाविताः (purified) आत्मानः येषां ते. सुभात् तृष्णाः सुभाषित श्रवणे रसः. एव रसायनं तस्मिन् अवितृष्णाः = That are never wearied of their desire to hear सुभाषित. यजुषि = In Sacrificial prayers. कृतसङ्गराः = who have made an agreement (that they should ask Bana to relate the story of Sri Harsha's life). वक्तुं इच्छते विवक्षतः = that desire to speak कपोलोदरः = The fleshy parts of the cheeks.

अथतेषां भूत—कनीयान् = अतिशयेन युवा. The word कन् is substituted for युवा. vide Panini's sutra 'युवाल्पयोः कञ्चन्यतरस्याम्' प्रेयान् = अत्यन्तं प्रियः. The word प्रिय is substituted by प्र before the terminations इष्ट, इम, इयम्—प्रेष्टः, प्रेम and प्रेयान्. प्राणानाम् = genitive case with accusative sense. दत्तसंज्ञः = being induced by signal. दशनानां ज्योत्स्ना, तया स्नापिता कुम्भ येन सः, तेन = who filled a direction with a gleam of his teeth which shone like the moon light. द्विजानां.....र्षीत् द्विजानां राजा = the moon 'द्विजराजः शशधरः' इत्यमरः In this and the following sen-

tences, Bana points out various faults in ancient kings and heroes thereby showing that Harsha alone is spotless. The story referred to here is that Chandra son of अश्वि became very proud on account of the fact that he was able to successfully perform राजसूय. He carried away तारा, the wife of वृहस्पति and did not return her back though asked by ब्रह्मा to do so. बृद्ध was an offspring of this illegal union. (Sri Bhagavatam, IX 14). पुरुरवा...त—Pururavas proceeding on द्वितीययात्रा, being invited by a Brahmin to a Sacrifice for which he had gathered much wealth, desired to take away the wealth and became a prey to the Brahmin's curse. When he was dead, the Brahmin feeling the necessity for a king to rule over the earth created another Rajarshi with the life of the king. This son was called आयुस्. नहुषः...सीत. When Indra has disappeared being caught by ब्रह्महत्या for having killed वृत्त, नहुष officiated in his place by virtue of his having performed a hundred Aswamedhas. He wished to ravish Indrani (Indra's wife); she upon वृहस्पति's counsel desired him to go over to her in a palanquin borne by सप्तर्षिः's. Accordingly he got on a palanquin and asked the seven sages to carry him. On the way he was enraged at Agastya (one of the seven) for going slowly and struck him with his foot crying सर्दि, सर्दि (run on, run on). The sage cursed him to become a serpent (यथाति—त) यथाति when out a hunting, finding देवयानी daughter of शुक्राचार्य, thrown in a well by शर्मिष्ठा daughter of king वृषपत्र, helped her to get out of the well by extending his hand. On the advice of Narada and at the request of शुक्र the king married देवयानी though she was a Brahmin girl. शर्मिष्ठा was forced to serve देवयानी as a recompense for her fault. यथाति fell in love with शर्मिष्ठा and privately married her. When this fact became known to Sukra the latter inflicted upon him premature infirmity and

old age. सुद्युम्नः...त् शोभनं द्युम्नं (strength) यस्य सः. King सुद्युम्न chancing to come into the pleasure garden of पार्वती was transformed into a woman by virtue of a boon granted to पार्वती by शिव (Sri Bhagavatam. IX, 1.) P. 9. सो—ता प्रव्याता well-known जन्मुवधनिर्वृण्टता cruelty of killing a living being, or cruelty in killing his own son जन्मतु. सोमक् was a king who had 100 wives and only one son by the eldest of them. Once this son was bit by an ant and the whole royal family was much distressed at this. The king was made to think that having no sons is better than having one son and hence prayed for more sons. He was asked to sacrifice his one son and make his wives smell the smoke arising from the sacrificial fire. He did kill his son जन्मतु and sacrifice him. By smelling the smoke as instructed each of his wives got a son later. Bana points out here that some sort of blemish is attached to the name of every king. मां...त् मांधास्यतीति मांधाता. The name originated in Indra's words. मांधाता was born to king युवनाश्व from his own body. As soon as he was born all the gods and Rishis asked Indra, who is going to suckle this child? Indra replied 'मांधास्यति कुमारोऽयं' and placed his thumb into its mouth from which nectar was overflowing into the mouth of this child. मार्गण व्यसन is a longing for arrows i.e. a desire to fight. मांधाता in his desire for fighting, conquered this world and wanted to conquer Indra and hence went to the Heavens. But Indra replied that he would surrender his position and rule if he would come after conquering लवणासुर the ruler of रसातल (nether regions). Accordingly मांधाता attacked लवण but was killed with all his men by the power of the latter's शक्ति which he got from शिव. पुरु...त् King पुरुकुत्स though practising penance committed a bad deed on the maiden daughter of मेकल (a mountain). It is said that

when the king was bathing in the River Narbada he saw a beautiful maiden and became overcome by love. कुच...हार King कुचलयाश्व was out ahunting and got into a river to quench his thirst and to bathe. He was dragged into the Patala by some one and after a series of circumstances he married a maiden named मदालसा who was the daughter of अश्वतर a serpent. P.10 अश्वतर also means a mule. पृथुः...स्. King पृथु the foremost of kings finding the earth everywhere barren and abounding with hills and mountains took up his bow and arrow, when the earth ran away taking the form of a cow. He pursued her and got what all he wanted. पुरुषक is a bad man. क is added on to the word in the sense 'dad' according to Panini's *sutra* 'कुत्सिते' Hence कुत्सित पुरुषः पुरुषकः नृगः...त—कृकलास् a lizard ; a chameleon ; a combination वर्णेसङ्करः a combination of colours ; a confusion of castes which is looked upon as sinful. King नृग while he was giving gifts, presented unawares a cow belonging to a Brahmin to some other Brahmin. The owner of the cow recognising her and the new owner unwilling to part with her, both went to the king to decide their contest. The king that was immersed in amorous sports gave them no hearing; they were enraged, cursed the king to become a lizard and went their way making present of the cow to a third Brahmin. सौदा...क्षितिः-न रक्षिता (1) नरान् क्षिणोति इति नरक्षित्-तेन i.e. one who kills men. (2) न रक्षिता न पालिता not protected. पर्योकुलीकृता disturbed. The king सौदास, when tired by hunting, asked a sage named शक to make way for him in a narrow path where he met him. The latter did not move aside, for which he was severely lashed by the king. The enraged sage cursed the king to become a Rakshasa subsisting on human flesh. नलम...न् The story of Nala is well known. अवशाक्षहृदये (1) अवशेषे अक्षहृदये यस्य who was not a master of

dicing. (2) अवशानि अक्षानि हृदयं च यस्य whose mind and other senses were uncontrollable. संचरणी...त् King Samvarana fell in love with तपती, the daughter of the sun and became bewildered. He afterwards secured his object by the Sun's favour. P.11 जित् (1) (Sun) & (2) a friend. दशरथ...प— इष्टरामोन्मादेन (1) इष्टः (प्रियः) रामः, तस्मिन् उन्मादेन due to intense love towards his beloved Rama (2) इष्टाच सा रामाच (a handsome woman i.e. Kaikeyi) तस्य उन्मादेन By his mad love for his consort. कैकेयी. The story of Dasaratha is well known. The latter meaning shows the blemish attached to Dasaratha's name. कार्तु...सीत् कार्तवीर्य, a King of माहिष्मती, came once to अमदग्नि's asrama and took away the calf of कामधेनु of अमदग्नि परशुराम the fifth and very faithful son of his father came to know of this as soon as he returned and he fought with कार्तवीर्य and killed him. In return कार्तवीर्य's sons killed अमदग्नि in his son's absence. This led to परशुराम's revengeful vow of destroying the क्षत्रिय race. मरुतः...वः इष्टबहुसुवर्णकः (1) इष्टं बहुसुवर्णं यस्य, to whom plenty of gold was pleasing (2) इष्टः (performed) बहुसुर्णकोनाम यज्ञः येन by whom the sacrifice बहुसुवर्णक was performed देवद्विज बहुमतः—(1) देवानां द्विजानां च बहुमतः (2) देवानां द्विजः देवद्विजः बृहस्पतिः तस्य बहुमतः The fault found in him was that he was not liked by देवद्विज (Brihaspati) while हृष्व was liked by देवद्विज's (Gods and Brahmins). The king मरुत desiring to rival इन्द्र wanted to perform बहुसुवर्णक sacrifice, and requested बृहस्पति to assist him. The latter refusing, the king had the sacrifice performed with the help of बृहस्पति's brother संचर्त. This pained बृहस्पति very much; because the sacrifice was a very splendid success. P.12. शन्तनु...प. अतिव्यसनात् through excessive affection. वियुक्तो वाहिन्या separated from the River Ganges; separated from an army. King महाभिषः once fell in love with गङ्गा in ब्रह्मसदस् and he uttered words of affection towards her. ब्रह्म cursed

him to descend to the mortal world. He was born as king शन्तनु. Taking pity on him गङ्गा also came to this world and agreed to be his wife provided he did not check her actions and did not question her about her birth. The king agreed to this and they both were living happily. Seven sons were born to गङ्गा and she threw each of them one by one into the waters of the Ganges. As the eighth was born she was about to throw it also, when the king prevented her. She at once left him because he had violated the conditions laid down at the time of her marriage with him. This is the reason for her separation. But the fault that is found in him is pointed out in the meaning that he cried at his separation from an army which does not become of a king.

P.13 पाण्डु...च-वनमध्यगतो मदनरसाविष्टः प्राणान्मुमोच is applicable both to पाण्डु and मत्स्य. वन (1) forest (with पाण्डु) & (2) water (with मत्स्य) मदनरसाविष्टः (1) overcome by the passion of love. (2) overcome by the juice of the fruit of the मदन plant. मदन Datura plant. This refers to the practice of placing the juice of Datura fruit in the fishing hook to attract it. The story of पाण्डु is well-known. He was cursed by one किंदम under certain circumstances that he should die when he had intercourse with his wife. Though he avoided it for a long time, once he was overcome by passion as a result of which he died. युधि...वान् गुरुभय (1) fear of the prowess of his गुरु द्वोणाचार्य, (2) great fear. When द्वोण made an attack on the army of the पाण्डव's every body knew that he was unconquerable and they wanted to make him cease fighting by some cunning means. A rumour was accordingly spread that अश्वरथामा his son had been killed. द्वोण who loved his son very much wanted to ascertain whether this was true and because he had an implicit faith in युधिष्ठिर's truthfulness, he asked him whether it was true. युधिष्ठिर who knew that it

was only an elephant by name अश्वथामा that was killed, said 'अश्वत्थामाहतः कुञ्जरः' The last word was uttered in a low tone and hence could not be heard by द्रोण and so he at once placed his weapons down and ceased fighting. इत्थं...त् Thus says the author, there was no king from कृतयुग onwards whose name is not associated with some blemish or other, except the lord of lords, Sri Harsha अपगतः कलङ्कः यस्यात् अपकलङ्कः free from stain. ऋते except an Indeclinable which governs always oblative case अस्य...श्रयन्ते In the following nine sentences the author enumerates by श्लिष्ट words how हृष्ण emulates the great deeds of Gods and other prominent heroes. Each sentence has two meanings one applicable to Harsha and another applicable to some God or hero. P. 13. बलजिता...क्षितिभृतः (1) by Indra, the moving mountains (क्षितिभृतः) were made motionless with their wings cut off (कृतपक्षाः) (2) by Harsha that conquers armies (बलजिता) unsteady kings, with their factions removed were made powerless to move. प्रजा—ता (1) By Brahma the earth (क्षमा) was placed upon the hood of the serpent (भौगिन्) शेष (2) by Harsha the lord of his subjects (प्रजापतिना) forgiveness was shown to the circle of remaining kings. 'क्षिति क्षान्त्योः क्षमायुक्ते' इत्यमरः पुरुषो...ता (1) Vishnu churned the ocean and made Lakshmi his own (2) Harsha, the best of men, acquired the royal fortunes by vanquishing the king of Sind. P. 14. बलिना...गः (1) by बलि (king of Asuarus) the great serpent (वासुकि) was let free, who (वासुकि) was let free, who (वासुकि) had loosened up his coils round the mountain (मन्दर) (2) By the strong हृष्ण, the great elephant was abandoned after freeing the prince from his coils. A story goes that Harsha rescued a prince named कुमार from the clutches of his elephant named दर्पशात् देवेन-कुमारः (1) by god, Indra सुब्रह्मण्य was appointed as the commander-in-chief of his army

(2) by हर्ष, कुमार was anointed. This may refer to the fact that Harsha anointed his son over his kingdom. स्तामि... शक्तिः (1) By सुब्रह्मण्य who felled the enemy with one stroke, the weapon called शक्ति was made famous. (2) By हर्ष who felled his enemies at one stroke, his prowess was made known. नरसिं...सः (1) By नरसिंह, his valour was made known by killing the enemy by his own hands (2) नरसिंह the best of men. परमे—रः By god Siva who took the hand of दुर्गा who came from the Himalayas, दुःखेन गीयते (स्तूयते) इति दुर्गा Parvati. (2) By हर्ष, tribute was received even from inaccessible (दुःखेन गम्यते इति दुर्गा) Himalayan regions. तुषारशैल हिमाचल 'तुषारस्तुहिनं हिमम्' इत्यमरः। लोक—विभक्तः (1). By 'ब्रह्मा (vide हिरण्यगम्भोलोकेशः स्त्रंभूः चतुरानन्' इत्यमरः) the guardian Gods of the world were established at their quarters and the treasures of the world were divided among the first born kings. (like मनु & पृथु) (2) By हर्ष, the lord of the world, guardians of his people were appointed in the regions and the treasure collected from the whole world was distributed among the Brahmins (3) A third meaning is also suggested. लोकनाथ—दुद्धः कोशः is a Buddhist work of importance of that name. अग्रजन्मा would mean श्रवणः i.e. Buddhist mendicants. प्रथमकृतयुग is the first कृतयुग. महासमारम्भः (1) Great beginnings (2) great undertakings (by हर्ष). According to the Puranas, the yugas repeat themselves again and again. One cycle of कृत, त्रेता, द्वापर and कलि yugas is called a महायुग. 1000 such महायुग's are said to constitute a day of ब्रह्मा. Again in a day of ब्रह्मा, fourteen मनु's are said to rule one after another. Each मनु's reign is called a मन्वन्तर. The present is said to be the 7th वैवस्ततमन्वन्तर. It is seen that many कृतयुग's might have been past by this time. In the first कृतयुग, very great beginnings had to be made as everything was new and the universe had to be made steady, etc. The

above-mentioned happening were said to have occurred in the first कृतयुग सुषु गृहीतं नाम यस्य सः सुगृहीतनामा—तस्य. श्रोतुं इच्छतः शुश्रूषमाणाः तेषां Desirous of hearing P. 15. अयस्कान्तमण्यः magnets. निर्गतः रसः येषां तानिनीरसानि (1) dry. (2) Without taste. शुल्क a mean person. स्वभावेन सरसानि शृदूनि च Those that are naturally affectionate and soft. इतरेषां of those who are not शुल्कs. द्वितीयमहाभारत a second महाभारत. आचष्टां Imperative III per Sing. of चक्र with आ 2nd conj. भूरोः अयं भारीवः Bana's ancestor वत्स belonged to this वंश.

बाणस्तु-आगच्छत्—युक्तेः अनुरूपं that is reasonable to the mind. Bana says that a puny creature like himself, with limited capacities, to relate a story of such a great king of vast powers does not stand to reason. अवटसानः स्त्रोरथः यस्तिन् which cannot secure his object. परिसंख्यानः विचार investigation; discrimination. स्वस्यर्थः स्वार्थः स्वार्थं तृट् येषांते स्वार्थतृष्ट Those who are after attaining their own objects. रभस hastiness. ग्रन्थिकम् judgment. परमाणुः परिमाणं यस्य तत् the capacity of which is that of an atom. Mind is accepted to be a परमाणु in philosophy. ब्रह्मस्तम्ब universe. स्तम्ब a small grass. The region extending from ब्रह्म to स्तम्ब is called ब्रह्मस्तम्ब. परिमितेषु वर्णेषु वृत्तिः येषांते whose dealings are restricted to a limited number of letters. कृतिपये—‘ग्रथम चयाव्यार्थं कृतिपयनेमाश्च’(Panini): The word कृतिपय has सर्वनाम संज्ञा and is used in the nominative plural only. Hence it is declined as a सर्वनाम शब्द in that particular case. संख्यामतिगच्छन्तीति संख्यातिगाः numberless. वाचस्पति Brihaspathi. पुरुषस्य आयुः पुरुषायुषं this word is a निपात i.e. the formation though not regular in sound because it is established by Panini. अविकलम् whole. P. 16. अधिगताः कृतिपयाक्षरलवाः, तैः लघीयसी (अत्यन्तं लघी लघीयसी) किमन्यत्—what more is required. Bana says that the combination of a learned audience and the greatness of the subject will make him wax eloquent. पश्चा—भास्त्रः (1) brilliant with

tawny rays, resembling जटाभार, that hang down in the west. (2) brilliant with जटाभार, hanging behind, resembling the tawny rays of the evening sun. भार्गवो रामः Rama of भृगुवंश i.e. परशुराम. समन्तपञ्चक—परशुराम took a vow of making the earth devoid of क्षत्रिय race. He went round the earth twenty-one times, killing all क्षत्रिय's he met and accumulated all their blood in five lakes called समन्तपञ्चक. It is said that he performed ceremonies to his father, using this blood for water. महादृढ़ is a lake पूषा sun. संध्यायाः रामः, तस्य पटलं—तस्मिन्. In the veil of red coloured सन्ध्या. शोण is the river Sone.

अथ—दः—मधुमदेन (by the intoxication of wine) पल्लिविताः (reddish) मालवीकपोलाः, तद्वत् कोमलः आतपः यस्य तस्मिन् मालवी कपोलाः cheeks of ladies of मालवदेश. The ladies of this country were allowed to drink. सुकुलिते सुकुलं जस्य संजातं closed. कम्लिनी.....दाने when the sun hangs down kissing darkness, being very red as if by the closing of the lotuses. The idea seems to be that the sun was red, due to anger, because the lotuses had folded themselves without responding to his feelings. तमः लेदीति तमो लिहृ. रवि.....तमसि. The idea is that darkness came hurrying on after the sun as if it were Yama's buffalo. The buffalo is the conveyance of Yama, the God of Death. क्रमेण...वल्कलेषु—कुटीरक hut. पटल roof. When the dark garments which were hanging from the roofs of the huts of ascetics were taken away (संहृतेषु) along with the red patches of the evening sun that were on them. The ascetics had exposed their garments for drying during daytime. कले: कल्पमधं मुष्णाति—कल्पिकल्पमधमुष्—तस्मिन्. मुष्णाति locative sing. of present part of पुष् 9th conj. filled. सनियमे who have taken up some vow. मौनवतं अस्यास्तीति मौनवती, तस्मिन्. विहारवेला. The time for amusing themselves. The commentary gives 'विहारो वद्विसंभुक्षणमग्निहोत्रार्थम्.' Though this meaning would seem to fit better, there is no authority for the use of

this word. पूलिका a bundle. होमकपिलासु होमधेनुषु cows kept in order to get milk, etc. for the use in sacrificial offerings. दुग्धासु Past part. of दुह् to milk. वितानस्य अयं वैतानः pertaining to a sacrifice. तनूनपात तनूं (देहं) न पातयति- पूर्वं च तत् विष्वरं च purified seat. कृष्णाज्ञिनेत जटिले hairy with antelope skin. वटुजने pupils. ब्रह्मासन is a posture of the body for profound meditation. तालचन्द्रिनि...The disciples came on running at the clapping of their preceptors. गलत् dropped ; missing. The boys recited ग्रन्थदण्डकाः in such a way that many lines were missing due to loss of memory. This was not noticed by the elders there. P. 17. Hence अलसवट्टद्व...etc. वठर foolish. तारकाख्ये ज्योतिषि खे समुन्मज्जति when that light named तारक (i.e. the light of stars) emerged in the skies. तथैव गोष्ठ्या with same collection of friends and relatives. गणपते भर्वने i.e. in the house of गणपति, the eldest of his four cousins. अनुपजातनिद्राणां They could not sleep due to the curiosity of knowing Sri Harsha's story.

अथ रेभे:—यामिन्याः of the night. 'विभावरी तमस्विन्यौ रजनी यामिनी तमी' इत्यमरः—तुर्ये in the fourth.

VERSE. 5. The principal sentence is तुरङ्गः द्वारां सुरेण विलिखति. The horse scratches the ground with its hoof. तिकनति-वितर्तं by bending the lower part of the spine i.e. the hips. द्वाषयित्वा-द्वाषयति, is a denominative verb from दीर्घं. आभुग्न bent. सटा mane. 'सटा जटा केसरयोः' इति मेदिनी. प्रोथ the nostrils of a horse 'घोणा तु प्रोथमस्त्रियां' इत्यमरः शब्दं करोतीति शब्दात्यते. Vide 'शब्दवैर कलहाश्रकण्वमेघेभ्यः करणे' (Panini's sutra) P. 18. मुखस्यनिकटे कटिः यस्य सः with its face near the hind part. तिरः अञ्चतीति तिरश्ची आतिरश्ची curved side ways. निद्राकण्ठूकाशयं that was reddish through itching after the sleep. निविडिता श्रोत्र शुक्किः येन with his shell-like ears covered (by his mane) त्वङ्गत् restless. त्वगि कम्पने. त्रुस chaff ; dried waste matter. त्वङ्गन्ति

पक्षमाग्राणि, तेषु लग्नाः प्रतनुवृत्तसकणाः यस्मिन् कोणं a corner. उद्धात कथा-प्रस्ताव, By the discussions made already the day before.

श्रूयताम्—जनपदः—वासवस्य आवायः—वासवावासः abode of Indra. असंकिर्णे वर्णनाम् व्यवहारस्थिती (व्यवहारश्च स्थितिश्च) यस्मिन् where the practices and positions of the four Varnas were not confused (1) कृतयुगस्येव व्यवस्था यस्मिन् where the state of affairs was as in कृतयुग. (2) कृतः युगव्यवस्था यस्मिन् where the state of affairs was in accordance with that particular युग. स्थलकमलवहलतया due to the abundance in land lotuses. प्रांत्रं The point of a plough. उद्गीत proclaimed. उल्लिख्यमानं क्षेत्रं यस्सः क्षीरमेव उदकं यस्यसः क्षीरोदः milk-ocean. उपूर्वेषु is a very sweet variety of sugarcane. It is said that the sweetness of the sugarcane may be due to the fact that the clouds that have drunk the water from the milky ocean have watered them. वाटसन्तति a series of rows. निर्गतं अन्तरं यस्यसः निरन्तरः dense - with no inter-space. दिशासु दिशासु प्रतिदिशम् खलधानं threshing floor. सङ्कट सीमान्तः with crowded boundaries. उद्धात = उद्धाटनं घटीयन्तं a water wheel. 'उद्धाटनं घटीयन्तं' इत्यमरः P. 19. उर्वरा fertile soil. 'उर्वरा सर्वं सस्याढया' इत्यमरः अत्यन्तं उरवः वरीयांसः. उर्वरया वरीयांसि. तैः by soils rich with fertility. शालेय a field of rice. 'क्षेत्रं बैहेयशालेयं चीहि शाल्युद्धवोचितं' इत्यमरः पाक-तैः-पाकेन विश-रावः राज्ञमाषाः—तैर्यां निकरैः किञ्चीरितैः Variegated by heaps of राज्ञ-माष which have burst because they were ripe. सुरितैः—सुरितानि मुद्रफलानि, तर्षां कोशीभिः कपिशितैः rendered brown with the burst coverings of mudga grains. स्थलीपृष्ठ stretches of level ground. कीटपटललम्पट covetous of swarms of insects. चटका sparrow. The idea is that the sparrows follow the cows for the insects that are in the ulcers on them. अवदु back of the neck. 'अवदुर्बीटा कृकाटिका' इत्यमरः अवटौ घटिताः (tied) घटा: एव घट्यः, तासां रटितेन रमणीयैः charming through the tinkling of the pot-like bells that were tied round the necks (of the cows). हरवृषभ नन्दिकेश्वर. आमयाशङ्क्या suspecting or fearing

indigestion. बाष्पच्छेद्यैः तृणैः तृस्माः—The grass was said to be so tender that they were likely to be broken even by vapour. 'बाष्पमूष्माश्रु'—इत्यमरः विविध...देशः the places of which were variegated in colour by thousands of black antelopes, as though they were the eyes let fall by Indra (शतमन्युः) who was blinded by the smoke of the various sacrifices that he had performed. शतं मन्यवः (क्रतवः) यस्यसः who has performed one hundred sacrifices. ध्रवला: धूल्यः सुच्छन्ति इति which scattered about white pollen (dust) केतकी is a kind of flower. उद्भूलनं sprinkling with dust or powder. प्रमथनाथस्य (Siva) उद्भूलनं, च तत् भस्म—भस्मना धूसरः शिवपुरं कैलासः शाक कन्दलः new shoots of vegetable leaves. शाक कन्दलैः इयामलितानि ग्रामाणीं उप-कण्ठ (near) काश्यपी पृष्ठानि यस्मिन् काश्यपी earth 'क्षोणी ज्या काश्यपी क्षितिः' इत्यमरः The earth is so called because it is said that परशुराम made a gift of it to कश्यप after vanquishing all the क्षत्रिय's according to his vow. The adjectives in the instrumental case from करभपालीभिः to परिकैः qualify द्राक्षामण्डपः vine-yards. करभ is a vegetable perfume or young camel. पाली row. पीलु-प्रस्फोटितैः blooming with the tender leaves of पीलु (कारक्कुरुक्कुक्कुरक्कु). कर...सैः besmeared with the juice of the मातुलुकः (citron) leaves which were squeezed with hands. स्वेच्छा...प्रकरैः where heaps of flowers were formed by the petals of कुङ्कुम flowers that were gathered at choice. प्रपाणूह water-shed. The idea is that the vine-yards resembled a watering place where the वनदेवत's offered nectar juice. स्फुट-त्फलानी with its fruits burst open. बीजलग्नशुकचञ्चुरागाणी The poet fancies that the redness of the parrot's beaks as stuck up to the seeds of the दाढिम (pomegranate) fruits when they pecked at them समारुढानि कपिकुलानि-तेषां कपोलानि तानि इति संदिव्यमानानि कुसुमानि यासां ताः. P. 20. विलोभनीयः उपनिर्गमः यस्य सः Whose main road was very charming. The four adjectives in instrumental plural वनपाल etc., qualify उपवनैः. वन-

पाल नारिकेलरसासवः: The wine of cocoanut juice. लुप्यमान plun-  
 dered. पिण्डवज्रैर् dates. गोल्मांगूल is a kind of monkey dark in  
 colour with a cow- like tail पिण्डी a kind of palm tree. चको-  
 राणां चन्तुभिः जर्जरिताः आरुका: येषु-आरुक a medicinal plant of  
 cooling properties available on the Himalayas. गोकुलानां  
 अवतारेण क्लुपितं कूलकीलालं येषां. शरण्य That afforded refuge.  
 अरण्यधरावन्धः: Forest pools. न वन्धयं अवन्धयं (संपूर्ण) वनरन्ध्रं  
 (वनप्रदेशः) यस्य सः Where the forests are not barren ( due to  
 the existence of these pools). करभेभ्यः हितः करभीयः camel-  
 riders. उद्धाराणां समूहः औद्रकम् a multitude of camels उरभ्राणां  
 समूहः औरभ्रकम् a flock of sheep. “उद्धोरभ्राजवृन्देस्यादौद्रकौरभ्रका-  
 जकम्” इत्यमरः कृतः संबाधः यस्यसः वडचा mare. विलोठन...समाल-  
 ध्यानां anointed with the juice of कुहुम plants which were  
 crushed by their rolling on them. रविरथतुररगविलोभताय as if  
 to seduce the horses of the chariot of the sun. The idea is  
 that the mares have anointed themselves with कुहुम to  
 seduce the horses of the sun, उदर ..नाय. To create speed in  
 the young ones lying in their womb. The idea is that the  
 mares lifted their nostrils as if to take in the wind (प्रभज्जनः)  
 to produce speed in their little ones. वातहरिणी a kind of  
 deer which likes to go against the wind always. ‘वातप्रभी-  
 वातसूरः’ इत्यमरः अनवरतानां क्रतूनां धूमः, तेन अन्धकारः, तस्मात्प्रवृत्तैः  
 which have sprung up from the darkness due to the smoke  
 of innumerable sacrifices. बाण is a kind of creeper with  
 dark leaves and white flowers. Here there is an apparent  
 contradiction as to how a thing that springs out of dark-  
 ness can make the world white. सुरजरव is the sound of a  
 drum. (1) शशिनः कराः, इव अवदाताः वृत्ताः येषां (with गुणिभिः) Whose conduct is as white (pure) as the rays of the moon.  
 (2) शशिकराः इव अवदाताः वृत्ताश्च (round). That are as white  
 as the rays of the moon and also round (वृत्ताः) (with सुक्ताफलैः:  
 पथिक-फलैः:- (1) पथिकशतैः विलुप्यमानानि स्फीतानि (abundant) फलानि

येषां (with trees) whose fruits in abundance were pillaged by hundreds of travellers (2) यथिकशतैः विलुप्यमानं स्फीतं फर्सं (ऐश्वर्यं) येषां. Whose abundant wealth was made use of for hundreds of travellers. (with सर्वातिथि). सर्वातिथि is one who welcomes all as guests. स्मग...तैः There is a comparison here between हिमवत्पादैः & महत्तरैः (headmen of villages). (1) covered with the hair of the deer which carries the scent of musk. With हिमवत्पादैः this would mean that because the musk-deer is found in the Himalayan range, the foot of the mountain is strewn with the hair of the above (2) with महत्तरैः this would mean that the officers are wearing the skin of the musk-deer. P. 21. प्रोद्धण्ड...द्विजोत्तमैः (1) Where ब्रह्माः were seated on the lotuses with upraised stalks (with नारायणनाभिमण्डल) (1) Where the best of birds were seated on lotuses, etc. द्विजोत्तम (1) Brahma. (2) best of birds, perhaps. हंसमहाघोषैः (1) hamlets of cow-herds. (2) महान् घोषः येषु. where there is a great uproar. The houses of cow-herds are said to be washed with churned milk in abundance. पूरिताः आशाः यस्य सः the regions of which were filled.

यत्र.....दैवम्—त्रेताग्निः Three fires 'दक्षिणाग्निर्गार्हपत्याहवनीयौ खयोग्नयः । अग्निक्षयः' इत्यसरः कुदृष्टयः (1) wrong doctrines (2) eye defects. चयनेष्टका bricks for constructing altars. यूप is the sacrificial post. मखशिखि—धौत as though washed by the stream of clouds formed from the smoke of sacrificial fires. वर्णसंकरः (1) a combination of colours, (2) a mixing up of castes through inter-marriage. दीय—कल्पः Kali ran off as though split up by the horns of the thousands of cows offered as presents. सुरालयः the temples टङ्कनिकर numerous chisels. महादान ..उपद्रवः national calamities fled as if driven by the noise created at the performance of महादान's. Though the words विपद् and उपद्रव literally mean the same thing, here the latter is probably used to mean a more intense calamity than the former.

सत्र a great sacrifice अनेककर्तुशागः, महानस kitchen. वृष्टि विवाह—वृष्टिविवाह seems to be a better reading. It is a ceremony called वृष्टिसर्जन, performed on the eleventh day after the death of a person, when a bull is let loose with the accompaniment of the beating of the holy drums. P. 22. न उपासर्पत् did not come near. Impr. III per of सृष् to approach. अपमृत्युवः untimely deaths. ब्रह्मघोष वेदघोष. 'वेदस्तत्वं तपो ब्रह्म' इत्यस्तरः ईत्यः calamities which are said to be six in number. — “अतिवृष्टिरनावृष्टिं मूर्धिकाः शलभाः शुक्राः । अत्यासन्नाश्च राजानः पदेता ईत्यः मृताः” हुदैवम् Ill-fate.

तत्र...विशेषः—नानारामाः सुभगो = (1) नाना आरामाः, तेषां अभिरामः कुसुमगन्धपरिस्तलः, तेन सुभगः (2) नाना रामाः (beautiful women) अभिरामाः, कुसुमगन्धपरिस्तलाः, तैः सुभगः (with यैवनारम्भ). Each of the adjectives in this para is capable of double meaning, one applying to the country and another to the town mentioned then and there. कुङ्कुम...शोभितः (1) adorned with thousands of buffaloes (महिषी) coloured reddish-yellow (पिङ्गरित) by the crushing of saffron (due to their rolling on them). (with जनपद) (2) decked with many thousands of queens (महिषी) who were coloured reddish yellow by the saffron unguents. (with अन्तःपुर) मरु ..प्रान्तः—(1) मरुता उद्युयमानानि चमरीणां वालव्यजनानि, तेषां शरौः धच्चलिताः प्रान्ताः दत्य. (with जैनपद) In the country roamed a kind of deer called चमरी whose tails were shaken by the wind. (2) मरुसु उद्युयमानानि चमरी-वालव्यजनानि, तेषां...etc. (with एकदेश) In the Heavens cowries were waved over the gois. शिविर सन्निवेश an encampment. पद्मासन...प्रशमः (1) पद्ममेव आसनं, तस्मिन् स्थितः ब्रह्मर्थिः (ब्रह्माचासौकृष्णिः Brahma), तस्य ध्यानेन आधीयमानः सकल अकुशलानां प्रशमः where the subduing of all evils was brought about by the ध्यान of ब्रह्म seated on his lotus—seat. (with अवतार) (2) पद्मासने स्थितानां ब्रह्मर्थिणां ध्यानेन etc. Here the evils are said to be subdued by the ब्रह्मर्थिः who meditated sitting on पद्मासन.

महावाहिनी a great army or a great river. ईश्वरमार्गण (1) the bow of God Siva (2) Those who beg from kings.

P. 23. सुधारसेन (by line or white washing) सिक्तानि धवल-गृहाणि, तेषां पङ्क्षया पाण्डुरः. सुधारस The nectar (with चन्द्रलोक) ग्रतिनिधिः substitute. मधुमत्त intoxicated by wine. मत्तकाशिनी a fascinating and beautiful woman मत्ता (क्षीबा) इव काशते इति मत्तकाशिनी. The commentary gives another meaning i. e. मत्तकाशिनी=यक्षिणी यक्ष 's are servants of Kubera. मधुमत्तान्तरं मत्तकाशिनीनां भूषणानां रवैः भरितं सुवर्णं यत्. नामाभिहारः a synonym.

य...गृह्यत—कालायतनम् The abode of काल (the God of love) लासक a dancer. यमनगरमितिशत्रुभिः The enemies considered it to be the city of the God of Death and hence did not approach it. चिन्तामणि a gem supposed to yield to its possessor all his desires. वीर..भिः It was considered to be the abode of heroes by those who live on their weapons (i. e. warriors.) गन्धर्वनगरम् the abode of Gandharvas (who are famous for their musical accomplishments) विश्वकर्मन्दिरमिति. विज्ञानिभिः विश्वकर्म is the architect of the Heavens who presides over all arts. विज्ञानि one who is skilled in all arts. 'मोक्षे धीर्जन्तस्तन्यत्वं विज्ञानं शिल्पशास्त्रं गोः' इत्यमरः वैदेहक a merchant 'वैदेहकः सार्थत्राहो नैगत्रो वाणिजो वणिक्' इत्यमरः वन्दि a bard. द्रूतस्थान a gambling house. Bards used to gamble, which they considered as houses of fortune. विद्यध a crafty or sharp-willed man. सुकृतपरिणाम The result of their good deeds. असुरविवरं mines where treasures are available. वार्तिकैः विवरव्यसनिभिराचार्यैः By those who are expert in the art of mining. शमिभिः those who have subdued their senses. चारणैः wandering actors. वसुधारा The capital of Kubera.

यत्क्ष...प्रमदाः—In this paragraph the women of the city are described. Each clause contains two adjectives which by श्लेष have two meanings, one being contradictory in sense, and the other meaning quite proper. मातङ्गगामिन्यः (1) मातङ्ग इव.

गच्छन्ति those who walk like the elephant. मातङ्ग (चण्डालं) गच्छन्ति those who go with चण्डाल's. Here the second meaning is contradictory to the meaning of the other adjective शर्मिलवत्य those who possess good conduct. गौर्यः (1) Fair (2) पार्वतीः विभवरताः (1) those who love wealth. (2) भवे (God Siva) रतं भवरतं, विगतं भवरतं यासां ताः Those who do not love Siva. If they were Parvati's they must be भवरतs. Hence the adjectives appear to be contradictory. इशामाः (1) handsome ladies (2) Nights (3) dark. पद्मरागिणः पद्मेषुरागिणः (1) Those who love lotuses (2) Red as lotus. The contradiction lies in the fact that Nights cannot love lotuses because lotuses close up during nights. What is dark cannot also be red. धवलद्विजशुचिवदनाः (1) धवलाः च ते हिजाः, तैः शुचीनि वदनानियासां ताः whose mouths are pure with white teeth (2) धवलद्विजानासिव शुचिवदनानि यासां ताः whose mouths are as pure as those of Brahmanas. स्फिराकोदिश्वसनाश्च whose breath is fragrant with wine. Brahmanas do not drink. P. 24. चन्द्रकान्तवपुः (1) चन्द्र इव कान्तं वपुः यासां ताः whose bodies are as shining as the moon (2) चन्द्रकान्त इव वपुः यासां whose bodies are (hard) like चन्द्रकान्त. शिरीष is a delicate flower. अभुजङ्गराम्याः not to be approached by भुजङ्ग's (paramours) (2) by serpents. कञ्चुकिन्यः (1) those who wear bodies (2) female serpents. पूथुकलवश्रियः (1) whose fame as wives was great, (2) who possessed broad and beautiful hips. 'कलत्रं श्रोणिभार्ययोः' इत्यमरः. दरिद्रसद्य-कलिताः (1) who were counted among the poor. (2) whose waists were slender. लावण्यवत्यः (1) possessed of beauty (लावण्य) (2) who were salty (लवणस्य संबन्धिं लावण्यं). मधुरभाषिण्यः speaking sweet. अग्रमत्ताः (1) not proud, (2) not intoxicated. प्रसञ्जोऽचलरागिणः (1) प्रसञ्जः (clear) उच्चलः रागः (colour) यासां. (2) प्रसञ्जावत् (wine) उच्चलः रागः यासां—'गन्धोत्तमा प्रसञ्जेरा' इत्यमरः अकोतुकाः (1) अकरकङ्गाः not having marriage threads round their wrist. (2) Not possessing girlish curiosity ग्रौठाः grown up (hence they must be married.)

यत्र...परिजनाः—In this para the poet describes the women as having possessed of certain qualities naturally and hence the decorations that they added may be discarded. प्रमदानां...नानि The poet fancies that the women's eyes are themselves a natural wreath for the head and hence the blue lotus petals are mere burden. अलकप्रतिविम्बानि. The images of their tresses of hair. These form their ear ornaments. Hence it is only a repetition to have leaves of तमाल on the ear. प्रियकाश—talk about their beloved adorned their ears. P. 25. आलोक कारकः that produced light. विभवः pomp. मणिप्रदीपः jewelled lamps. निश्चा...वृ the multitude of bees that were drawn by (the scent of) their breath. मुखावरण covering for their faces. जालिका veil. कुलस्त्रीजनाचारः—Wearing veil was only a custom among the family women, and it was not necessary because the bees themselves formed a covering. वाणी speech वीणा The Veena, an instrument of high order in music. वाह्यविज्ञानं An external accomplishment. अतिशयेन सुरभयः very fragrant. पट वास्ते अनेन=पटवासः a scented powder. निरर्थकाः purposeless. अधरकान्तिविसर The diffusion of the brilliancy of their lips. अङ्गरागः unguent. लावण्यकलङ्कः लावण्यस्य कलङ्कः a stain on their beauty. परिहासप्रहारदेवलता a thin stick used to strike (their beloved) in joke. विदरधा: Artful drops of perspiration are themselves strings of pearls adorning their breasts. विशालं स्फटिकं शिलातलमिव चतुरस्ता Square like the broad crystal slabs. रागिणाः of their beloveds. कमल .... न्येव—Bees hovered round their feet mistaking them to be lotuses. The poet fancies that these themselves formed their anklets. इन्द्रनीलं sapphire नूपुरवाहूताः invited by the (jingling) sound of their anklets. सञ्चरणसहायाः companions for their walks. ऐश्वर्यप्रपञ्चाः (attendants are) luxurious.

तत्र...बभूव—सर्ववर्णधरं (1) that possesses all colours (2) that protects all castes. कल्याणप्रकृतिवे (1) In being the source

(प्रकृति) of कल्याण (Gold)—with मेरु. (2) In being auspiciously good-natured. (with the king). मन्दर is the mountain used by the देवः and असुरः in churning the milk ocean wherefrom Goddess Lakshmi appeared. लक्ष्मी (1) Goddess Lakshmi (2) राज्यलक्ष्मी *i. e.* prosperity. भर्यादा (1) propriety of conduct. (2) in the boundary. The ocean never transgresses the shore and so also the king was always within the limits of good conduct. शब्दप्रादुर्भावे (1) In diffusing sound (with आकाश) (2) In diffusing his fame (with the king). The special property of आकाश is said to be शब्द wide. 'शब्दगुणकमाकाशम्' (Tarka-Sangraha). श्रुतिविषयगुणा या स्थिता व्याप्त्यविश्वं' (Sakuntala) कलासंग्रह (1) In the accumulation of the digits (of the moon) (2) In the accomplishment of the arts (which are 64 in number) अकृतिमालापत्रे (1) क्रियया निवृत्तं कृतिमं, नकृतिमं unartificial—in possessing words not artificial (with वेद) (2) In not speaking falsehood (with the king). According to the मीमांसकs वेद is said to be not artificial but self-existent and eternal. P. 26. दृति (1) धैर्य (with the king) (2) Supporting सर्वपार्थिवरज्ञोविकारहरणे (1) पृथिव्याः इमानि पार्थिवानि, रजांसि, तेषां विकारस्य हरणे in carrying off the dust of the earth (with wind). (2) सर्वेषां पार्थिवानां रजोगुणेन यः विकारः तस्यहरणे—In removing the effects of रजोगुण (*i.e.* haughtiness) in the case of all kings. सङ्ख, रजस्, & तमस् are the three गुण's according to the सारस्य's. गुरुः (1) वृहस्पतिः (2) weighty. पृथुः (1) King Prithu (2) broad विशालः (1) King Visala. (2) (broad-minded). जनकः (1) King Janaka. सुयातः (1) name of a king (2) शोभना याता यस्यसः whose expeditions are successful. सुमन्त्रः (1) The charioteer of दशरथ. He was considered as a good counsellor (2) शोभनं मन्त्रं यस्य सः who had good counsellors. बुधः (1) Budha (2) wise. अर्जुनः (1) white (2) Arjuna. भीष्मः (1) Bhishma (2) भीषयतीति भीष्मः very terrific. निषधः (1) Nala who was famous for his beauty. (2) hard, solid. शत्रुघ्नः (1) Sathrughna, brother.

of Rama. (2) शतन् हन्ति इति one who kills his enemies. शूरः (1) brave (2) a king of शाहवः—grandfather of कृष्ण. शूरसेनाक्रमणे (1) शूराणां सेनायाः आक्रमणे—In overcoming the armies of heroes. (2) In occupying the city of शूरसेन. दक्षः (1) Expert. (2) दक्षः प्रजापतिः प्रजाकर्मणि (1) in doing (good) to the subjects. (2) In creating things. सर्वादिः...निर्मितः—सर्वेषां आदिराजानां तेजः पुत्रेन निर्मितः As if created with the collection of the fame of all the (above-mentioned) first kings.

पृथुना...दर्शनम्— पृथुना etc. as if vying with king पृथु who made the earth take the form of a cow, King Pushpabhati made her take the form of a she-buffalo. The absurdity is removed by taking महिषि Queen. स्वेन ईरितुं शीलमस्याः इति स्वैरिणी following its own fancy; unrestrained. निसर्गं naturally. अनग्रासु देवतासुविमुखी = अन्यदेवताविमुखी regardless of other deities. भक्त्या सुलभः भक्ति सुलभः Easily accessible by devotion. भुवनं विभर्ति = भुवनभृतः भूतान् भावयति (सृजति). भवं (संसारं) च्छिन्नत्ति इति भवच्छिन्न. भवे = शिवे. वृषभध्वजः God Siva. न जायते इत्यजः unborn. नविद्यते ज्ञाय सः who has no old age. असुरपुरस्य रिपुः= विपुरादि Tripura Samhara is referred to here. न परिमिताः अपरिमिताः, गणाः, तेषां पतिः—(गण=प्रमथगण) the lord of innumerable attendants who were called गण's. गणः प्रमथसंख्यादे इति रुद्रः: अचलस्य (हिमाचलस्य) दुहिता तस्याः पतिः Lord of the daughter of the mountain. i.e. Lord of Parvati, i.e. God Siva. P. 27 प्रपञ्चः having taken refuge. अपूज्यत was worshipped. वद्वुः Perf. III per of वा to flow. होमालवाले (अग्निकृष्णे) विलीयमानः (meeting) बहलः गुणगुलुः (कुञ्जिलीयम्) तस्य गन्धः गर्भे येषाम्— The idea is that the wind carried the smell of गुणगुलु. पुण्यविषयेषु In holy country 'नीवृज्जनपदो देशविषयौ तपवर्तनम्' इत्यमरः उपायन् present (made personally). ग्राभृत is a present (sent through a messenger). करं (tribute) ददतीति करदः अकरदः करदाः कृताः करदीकृताः Those who were made to pay tribute. संभावलिङ्गैः with bulls which were intended to be let loose

during the उत्सर्जन ceremony forming a part of the evening worship of Siva. पत्तलता figures drawn on a person with fragrant and coloured substances as an ornament. अर्धभाजनैः पूजापत्रैः पुष्पपट्ट a nice cloth on which flowers are woven. मुखकोष a cap-like covering used for covering शिवलिङ्गं बलये-हिताः बालेयाः Intended for बलि (offering). कण्डन threshing. देवगृहस्य उपलेपनं (smearing the floor with cow-dung). तेन लोहिततराणि करकिसलयानि येषां तानि. लोकतः लोकात् from the world at large. दक्षमखमथनं—दक्ष was one of the प्रजापति's He once performed a sacrifice for which he did not invite his own daughter सती and her husband शिव, because he did not like the latter. In spite of Siva's advice सती went to the sacrifice, but seeing his father दक्ष did not care for her, and seeing him perform the sacrifice without offering his share of oblations to her husband in it, she became ashamed and ended her life there. Knowing this, Siva got angry and sent one of his गण's called वारभद्र and spoiled the sacrifice of दक्षः. P. 28. दक्षिणे भवः दाक्षिणात्यः—Belonging to the south. महांश्रासौ शैवः शिवः भजनीयः यस्य सः) महाशैवः शीलसंवाद Resemblance in character. कपदैः जटाजूटः विद्यते अस्य इति कपदैः (God Siva). तस्मिन्.

अथ...पुण्डरीकाणि—पर्यस्ते Past. Pass. part. of अस् with परि ended. परित्यज्य सर्वं ब्रजति इति परिज्ञात् an ascetic. आदरेण सह वर्तते यस्मिन्कर्मणि तत् सादरम् (adverb) respectfully. आजानुभुजम् जानू अभिव्याप्य आजानु, भुज्या यस्य सः whose arms reached below the knees. Arms reaching knees were considered to be a sign of greatness. भिक्षाणां समूहः मैक्षम्, तेन क्षामः क्षाम is past. pass. part of श्वेतोऽस्ते to be reduced though he was, lean due to living on alms, he appeared to be stout because of the thick bones in his limbs. उत्तुङ्गेन वलिभङ्गेन स्थपुटं ललाटं यस्य—Whose forehead was uneven due to the folds of wrinkles. स्थपुटं निश्चोऽस्तम् उत्तुङ्गं lofty. गंडकूपकम् The hollow beneath the eye.

मधुविन्दुवत् पिङ्गले परिमण्डले (globular) अक्षिणी यस्य सः वोणा नासिका अतिप्रलम्बः (hanging down very much) एकः कर्णपाशः beautiful ear यस्य सः तम् ! अलाबुबीजवत् (Oशालग्रंडकाम्प वीक्त) विरुटा (large) दन्तपंक्तिः यस्य सः तम् तुरगस्य अन्तक्वत् (lower lip of a horse) लूथा (loose) अधरलेखा यस्य सः—लंबेन चिबुकेन (hanging chin) आयततरं (elongated) लपनं यस्य सः योगपट्टक a cloth thrown over the back and knees of an ascetic during contemplation. वैकक्षं a garland worn over left shoulder and under the other shoulder like a यज्ञापवीत, वैकक्षं तु तत् । यत्तिर्थक् क्षिस्मुरसि' इत्यमरः रागेण (1) passion (2) redness. P. 29. धातुरसङ्ग अरुणः coloured Red with red chalk कर्पट a rag. उत्तरासङ्ग upper garment. The adjectives in instrumental singular qualify योगभारकेण. (a pole to which is attached) a bag containing a collection of things necessary for the practice of yoga. पुनरुक्तेन (repeated). वालप्रग्रहवेष्टनेन (by tying with ropes of hair) निश्चलं मूलं यस्य सः तेन. बद्धः मृत्परिशोधनः (which is used to clean mud) वंशत्वक् (made of bamboo sieve bark), तितउः यस्मिन् तेन. 'चालिनी तितउः पुमान्' इत्यमरः कौपीनम् loin cloth (from कूप). कूपपतनमर्हति कौपीनं पायं, तत्साधनत्वात्तद् द्वोप्यत्वा-त्पुरुषलिङ्गमपि । तत्सम्बन्धादाच्छादनमपि । (Siddhanta-Kaumudi) कौपीनेन सनाथं शिखरं यस्य सः The loin cloth was tied at its top. जूरपुटसमुद्रक a box made of the leaves of the date-palm. दारुणा निर्भितं दारवं made of wood. दारवं च तत् फलकवयं च तस्य विषु कोणेषु याः तित्वः यष्ट्यः, तासुनिचिष्टः (placed) कमण्डलुः यस्मिन् तेन. स्थूलेन (thick) दशासूत्रेण (by ropes made of the edges of garments) नियन्त्रिता (tied) पुस्तिकापूलिका a bundle of books). यस्मिन् मस्करः अस्यालीति मस्करी. मस्कर a bamboo stick (of which the विदण्ड is made). उपगतम् approached. अन्वग्रहीत् received or welcomed. नगरस्य समीपे उपनगरं (अव्ययी भाव समाप्तः) वहलेन आलोकेन (light) लिप्तः (smeared) अन्तःपुरः यैः तानि. रजतस्य विकाराः राजताः—तानि. made of silver.

नर...वाटिकाम्:—प्रियजनस्य प्रणयस्य (request) भडे कातरः (afraid of). दाक्षिण्यमनुरूप्यमानः: following the rules of courtesy. ग्रहणलाघवं the disrespect in receiving. As a king he was expected to give away presents and not to receive any thing from others. Hence he felt a disrespect in receiving these silver lotuses from भैरवाचार्य. दोलायमानेन vacillating. अति सौजन्येन (by extreme courtesy) निप्तः: (overcome). P. 30. द्रष्टास्मि 1st future of ( दृश् पद्य) to see. वार्तया happening ; occurrence. तदीयमेवाभिसुखं In the same direction (as that in which भैरवाचार्य was) मातृ गृह a temple of the मातरः—ब्राह्मी माहेश्वरी चैव कौमारी वैष्णवी तथा । वाराही च तथेन्द्राणी चामुण्डा सप्तमातरः। इत्यमरः 1. The words like उत्तरेण दक्षिणेन. etc. govern accusative or genitive cases. e. g. उत्तरेण सुर्वाङ्गुरुं (Kadambari) ' by 'येनपाद्वितीया' (Panini's Sutra). विलवाटिकामध्यास्ते—Note. Panini's Sutra अधिशीङ्ग स्थासां कर्म.

अथ...अकरोत्:—कर्पटेन (wearing rags) चरन्ति कार्पटिकाः pilgrims. अष्टानां पुष्पानां समाहारः अष्टपुष्पी दत्ता येनसः—तं । अष्टपुष्पी is explained as— 'बक्क द्वोग्ं च दुर्धूरं सुमना पाटला तथा । पञ्चमुत्पल गो सूर्यमर्द्या पुष्पाणि शङ्करे' । These eight flowers are used in the worship of God Siva. Hence the name. कृतः भस्मरेखापरिहारेण परिकरः (circle) यस्य-परिहार is defined as— 'धनुः शतं परीहारः...' मनुस्मृतिः—४-२३ गोः पुरीषं गोमर्यं. वितते spread, Past. Pass. part. of तन् with वि. प्रावरणं a garment used for covering the body. निभेन under the guise. उन्मिषता rising. विद्युदिव कपिलं कपिलवर्ण तेन. महामासविक्रिय Selling of human flesh. (which is considered to be a religious duty by one set of devotees of God Siva, named इमशानसिद्ध 's vide-Malati-Madhava. IV Act. 'न खलु महामासविक्रियादन्यदुपायान्तरं पश्यामि' uttered by Madhava). मनः शिलापङ्कः Red arsenic paste. अजटा जटा कृतः जटीकृत matted and twisted together. जटीकृते एकदेशे लम्बमानाः रुद्राक्षाः शंखगुटिकाश्च (round globes of small conch-shells) यस्य सः or शंखगुटिकाश्च a twisted round bone of the forehead. 'शंखे निधौ

ललाटस्थि' इत्यमरः । विद्यया अवलेपः—गर्वः प्रशस्ता शिखा—पाशः । दुर्विं-  
 दग्धान् wicked. खलितस्य भावः खालिंसं baldness. शाखः bone of  
 forehead, P 31. लोमशः hairy. कर्णशङ्कुली outer part of the  
 ear. ललाटिका—ललाटस्यालंकारः vide. Panini 'कर्गललाटाक्तनलंकारे'  
 गुम्बुलु a particular fragrant gum resin. अस्थना पाण्डुरा राजि—  
 तस्या शङ्का सहजे न ललाटवलिभङ्गेन सङ्कोचितः कूर्चभागः यस्याः तां । कूर्च  
 The space between the eye-brows. 'कूर्चमस्त्री भ्रुवोर्मध्यम्' इत्यमरः ।  
 बभ्रुभासं—बभ्रुः भा: यस्याः सा. बभ्रुः tawny, भ्रुवोः संगतिः तथा.  
 काचकाचर is a mistake. ईषत्काचर... is the proper reading. काचर yellowish.  
 महामण्डलं a great circle पताका marks. शब्दलं variegated in colour, ताक्षप्रस्त्र (Garuda) तुण्डकोटिरिच्च कुवजा (curved)  
 अग्रधोणा (tip of the nose) यस्य तं । दूरविदीर्णाभ्यां सुकिभ्यां (corners  
 of the lips) संक्षिप्तौ कपालौ यस्यसः । उच्चातः दन्ताः यस्य दन्तुरः तस्य भावः  
 तथा । 'दन्त उच्चत उरच्' Panini. दन्तालोकेन shining of his teeth.  
 शैवसंहिताः—शैवागमाः श्रवण पाली ear-lobes. प्रेण्डिताभ्यां dangling.  
 अनुबध्यमानं worshipped. बद्धा विविधापधीनां मन्त्रसूताणां च पङ्क्तिः  
 यस्मिन् तत्. प्रकोष्ठ fore arm. पूरणो दन्तमिव...वीरभद्र who was  
 produced from Siva's बटा destroyed the sacrifice of दक्ष. पूरण्  
 was deprived of his teeth. As the tooth became holy with  
 the touch of वीरभद्र, the poet fancies that he is wearing it  
 with भक्तिः अखिलस्य रसस्य (pleasures) कूपात् उद्ब्रनाय घटीयन्तमाला  
 P. 32 कूर्चानां कलापेन Thick beard. निजेरजानिकम् (1) रजोगुणस्य  
 (2) रेणूनां समूहं । ईषत्...तुन्दम् His belly was surrounded by  
 folds of wrinkles which were a little loose. उपचीयमानं स्फङ्च (buttocks)  
 मर्सदिष्टं यस्य तं । अवष्टम्भ support to the back.  
 पर्यङ्कबन्ध A piece of cloth firmly tied round the back, loins  
 and the knees in the sitting posture. महानिधानस्य (a treasure  
 of wealth) उद्धरणे रसेन (desire). आमुच्यमान—वृत्त worn. शिखरे  
 निरवातः कुडः कालायसकण्टक (iron hooks). कालंच तत् अयश्च कालायसं.  
 The compound becomes अकारान्त by affixing अच्चप्रत्यय। विशारिका  
 a staff used by the devotees of Siva as a mark of शिवभक्तिः  
 'विशारिका रुद्राइकुशः' । विन्नविनायक's are certain deities that

create obstacles. कृशः (devoid of) क्रोधः यस्य सः । अकृशः अनुरोधः यस्य सः full of mercy अदीन प्रकृति (1) magnanimity (2) noble citizens. पल्लवराशिवत् सुकुमार छाया (कान्तिः) यस्य (with भैरवाचार्य). पल्लवराशिविः सुकुमारा छाया (shade) यस्य with मेरु P.33. (1) महेश्वरः इमे माहेश्वराः (2) महेश्वरे भक्तिः येषां ते माहेश्वराः (1) बहु-पुण्यतीर्थेषु स्थानं (वासः), तेन शुचिः (2) पुण्यतीर्थस्थानेन—परिशुद्ध जाह्नवी शालेयं Race-field शालीनां भवनं क्षेत्रं । शालीनता modesty. कालं (मूर्त्यु). जहनुकर्णात् समुद्रीर्थमाणस्य (emitted) गङ्गाप्रवाहस्य द्राव इव गम्भीरया It is well known that Ganges once came out of the ears of a sage जहनु. Hence the name जाह्नवी । चचाल rose.

नरपतिः...अभजत । प्रीत्या विस्तार्यमागः धर्वलिङ्ग यस्य The whiteness of which increased due to joy. प्रत्यर्पयन्निव—The poet fancies that the king returns the silver lotuses that were previously offered by भैरवाचार्य । उद्गुताः उद्गुताः अंशवः यस्य तेन । The jewel which was hanging on the forehead of the king resembled the third eye of God Siva, आवर्जित bent down. The black bees are symbolised here as sins and by their flying away, it is suggested that as a result of his worship of God Siva all his sins have fled from him. P. 34. मधुरसेन प्रचुरा सधुरसमयी । अन्येषां नृपानां स्थलितैः (अपराधैः) Other kings there are who might not have respect for persons like you and might sit on the same seat occupied by you. But I will not do so i. e. I do not want to be treated in that manner राज्ञां समूहः राजकं ; तेन उपेक्षिता much cared for by other kings. उपेक्षित means ordinarily 'neglected,' but it does not suit here. But the reading 'राजकापेक्षितायाः' seems to be a better one. अतियन्वया too much of formality. मनोरथेन शिष्य. a disciple by my will. उल्लङ्घनम् disrespecting.

आसीने...इति—नृपस्य मायुर्येण (by the sweetness of nature) हृतः अन्तः करणः । गुरोः भावः गौरवम् (1) greatness. (2) heaviness. प्रतिपत्ति Honouring; respectful behaviour. 'सर्वासु मातृष्वपि वत्सलत्वात् सनिर्विशेषप्रतिपत्तिरासीत्' रघुवंशे 14. 22. The idea is that

a person must be honoured according to his rank. स्वपत्तौ साधूनि स्वापत्तेयानि wealth पश्यतिथिवसतिस्वपत्तेर्हेज' Panini. सकलाः दोषकलापा एव अनलाः तस्य इन्धनैः । दुःखेन गृहीतानि । revered. P. 35. प्रतनुभिः गुणैः (1) by good qualities (2) by good thread. ग्राह्याणि (1) captured (2) arranged. साधवः pious men. साधवः शब्दाः good words. विद्वत्संमताश्रयमाग्ना अपि सुखयन्ति साधवः शब्दा इव Pious people who are honoured by the learned give pleasure by being heard of *i. e.* even though they are not seen. if, we hear of them we feel pleased in the same way as grammatically pure words that are accepted by the learned as good, make us pleased by mere hearing. सुधीरेऽपिहि मनसि यशांसि कुर्वन्ति विवरं Fame makes a hole (*i. e.* an impression) in a mind, though it is very steady. Here the idea is:—Though my mind is very steady (not affected by emotions) it has been moved by hearing about your fame and greatness. विशतः—प्रनसीति शेषः विशतः—कलशाणिना I have been borne away by the flood of curiosity (about you) which has entered my mind, but was brought back by your auspicious self through your good qualities.

राजा...गृहमगात्—अनुक्तेष्वपि is the better reading for अनुरक्ते-ष्वपि । अनु...प्रणयिनः—Friends are masters of the bodies, etc. of the good, though it may not be openly said in so many words.

अन्य...जगामः—खेदोतन्ते इति खेदोताः fire flies. न परानुपत्ताप्यतीति अपरोपतापिनी

परिब्राट्...कृपाणम्—श्वेतेन कर्षटेन आवृतं covered by white rays.

P. 36. महांश्वासौ असिश्च a big sword. परिवारात् from the sheath जेतुमिच्छा जिगीषा desire to conquer. नन्दक is the name of the sword of Vishnu. कृष्णेन कोपितः—note allusion. प्रकाशितः धारायाः (edge) सारं (बलं) येन प्रकाशितः धारणा आसारः (downpour of water) येन. दन्तमण्डलं (1) a row of teeth (2) handle, etc. made

of ivory. मुष्टिग्रह (1) The capture of an Asura, named मुष्टिक (by विष्णु) (2) handle. अरीणां शिरङ्गेदे लग्नाः तैः । करालिता (व्यासा) धारा (edge) यस्यतद् । जर्जरितः आतपः येन तर्तु qualifies दिवसम् । औंकारं beginning. साहस्र cruel action.

P. 37. अवनिः...मेदिनीम् । परद्वयग्रहणमेव अवज्ञा (अवमानं). तस्यां दुर्विदर्थं । व्यभिचारः अपराधः तं । निरयासीत्—Aorist 3rd pers. sing of या with निर ।

अवनिः...इति । उपद्वूरे secretly. सोपग्रहम् beseechingly. स्वार्थेषु अल्लासाः unmindful of their own affairs. भव्यानां of good persons. Cf. 'एते सत्युरुषाः परार्थघटकाः स्वार्थान्परित्यज्य ये' । प्रजयनं a request कृष्णाः स्वरूप अवरं अनुलेपश्च यस्य सः तेन । आकृष्णेन with decoration. कृते कथितः—कृत्य is a work which relates to the rites to be performed in religious ceremonies. पूर्वं कृता येन सः । वेतालस्य साध्यनं (वशीकरणं) अवसानं यस्याः सा । द्विविदेषु भवः द्वाविडः । युक्त्य दिष्टमुखस्य अर्गलतां । P. 38. कृतः परिग्रहः (स्वीकारः) यस्य सः ।

अथ—देवम्—शिवस्य अर्थ दैवः तेन । दीक्षा अस्य संज्ञाता दीक्षितः । कृतः अधिवासः यस्यसः अधिवासः is a preliminary consecration of the object of worship, performed on the previous day. लम्प-टासु desirous of getting. यातुधानीषु राक्षसीषु. (1) रुद्रः देवता यत्र रौद्रं (2) terrible. द्रष्टुमिच्छन् द्विद्वक्षमाणः । विगाहार्यं शर्वर्या in mid-night that is pitch-dark P. 39. वामकरे स्फुरन् स्सरुः (hill) यस्य सः । उत्स्वातं unsheathed. अवगुणिता covered अनादिष्टया not ordered. परिमलेषु लग्नाः मधुकराः यस्याः तस्याः वेण्याः व्याजः तेन । उद्देशम् intended spot.

अथ...भूमिम्—द्रोणस्य अपत्यं पुमान् द्वौणिः अश्वत्थामा सुतेषु भवं सास्त्रिकं The reference is to the सास्त्रिकपर्व in महाभारत । अश्वत्थाम who had promised to conquer Pandavas, seeing that he could not accomplish the deed, was thinking about what was to be done one restless night. At that time he saw an owl silently coming and killing hundreds of crows when they were fast asleep on the न्यग्रोध tree under which he was lying. This suggested to him a night attack on the enemy's

camp. Though he was advised to be straightforward by his companions कृष्ण and कृतवर्म, he proceeded to the enemies' camp during night and, having stationed his companions at the exit of the tent, entered inside and killed many, while others that tried to escape were caught by his companions at the gate. स्वकृ येर्षा अस्तीति स्वरिणः garlanded. विकट fearful. कुसुमान्येव शेखराः (head ornaments) तेषु संचरन्ति-तैः । उष्णीषपट्टक a turban. स्वस्तिकाग्रन्थिः a kind of knot. दन्तपत्रः a kind of ear ornament. निशाचराणां अपचयं (decline) चिकीर्षया । शर्वर्या इदं शार्वरम् । अद्यतं अच्छां अच्छाच्छा exceedingly bright. समालव्याः besmeared. इतः पुरुषोपहारः (puerushvarali:) वैस्ते-तान् उल्लासयन्तः shaking. निश्चिंशानां (swords) अंशुसन्तानेन (किरणसमृहेन) स्तीमन्तिरं (divided) लिमिरं (darkness) यस्याः सा । सार्धचन्द्रैः that had crescent on them. It qualifies चर्मफलकैः. P. 40. बुद्धदावलि silver knobs. अकाण्डशर्वरी untimely darkness. निष्प्रवाणयः new cloth that had just been woven 'निष्प्रवाणिश्च' Panini. नियमितं fastened असिधेनुका dagger; knife. 'छुरिका चासिधेनुका' गृह्यमाण spread over. बलिदीपालोकैः उर्जरितैः (प्रविभक्तैः) गुगुलुधृपथूमैर्गृह्यमाणः दिभागः यस्याः सा । तस्याः भावः तथा । विक्षिप्यमाणैः रक्षासर्पैः अर्धदग्धाकारा पलायमाना च निशा यस्या सा । रक्षासर्पप white mustard seeds. The sprinkling of these white mustard seeds made one fancy that the night is running away.

तस्यां...ष्टत्—परिक्षिप्तं surrounded, आवर्तं whirlpool. उत्तरं शेते इत्युत्तानशयः lying on its back. जातः जातवेदाः यस्मिन् तस्मिन् in which fire was kindled. ग्रन्तिसरः a sacred thread tied round the wrist in performing religious ceremonies. P. 41. कालुष्य-परमाणु The atoms that compose the human body are said to be कलुषित (defiled) in comparison with those of the विद्याधर In their opinion, the human body is the outcome of sins committed in previous births. आहृति दाने पर्यस्ताभिः (spread over). आशुशुक्षणि fire, दद्यमाना मूर्ता मन्त्राक्षरपट्टिः यस्यतत् । बहवः गुणाः यस्यसः बहुगुण (1) possessing many virtues (2) manifold.

अवा...वान् शतक्रतोः (इन्द्रस्य) इयं east. कुबेरस्य इयं कौवेरी north. प्रचेतसः इयं west. तिशंकोः इदं त्रैशङ्कवं south. ज्योतिषाङ्कितां marked by the star.

एवं...यत्—दिशः पालयन्तीति दिक्षपाला The four persons दीर्घिभूति etc. विस्ववधं without fear. P. 42. भैरवं fearful. कौणप a demon. रात्रेः अर्धं अर्धरात्रः 'अहः सर्वैकदेश' इत्यादि पाणिनि सूत्रेण अच्च प्रत्ययः । तेन अकारान्तत्वं By 'रात्राज्ञाहाः रुसि' Panini it becomes masculine. अत्यन्तं दूरं द्वीयः The termination इयस् is affixed. उत्तरेण Indeclinable. The termination एन is placed after उत्तर & दक्षिण. The word generally governs the accusative case according to Panini's Sutra 'एनपा द्वितीया.' But here the genitive case मण्डलत् is justified by 'एनरेति योगविभागात् यष्ट्यपि' सिद्रान्तं कौमुदी. अकस्तात् suddenly अदीर्घत् 'ह' विदारणे past tense. उक्षितुः uprooted. बलिनामः दानवः इति मन्यपदलोपिसमासः । उन्म्बोलन् blooming. सुण्डमाला a wreath worn on the head. श्रोतः Intoxicated. वल्गात् (angling) गलदाम (necklace) यस्यसः । करसं...यन्—The idea is—he smeared his shoulders with mud crushed with his hands. This is the practice of our wrestlers even now. अन्यवस्था disorderly. स्थासकैः by smearing with fragrant unguents. अतिसिंतं च तत् जलधरशकलं च, तेन शारितः (variegated in colour) शरदि भवं शारदं तस्य आकाशस्य एकदेशः । चण्डातकं 'अर्धोरुकं वरस्तीर्णं स्याज्ञाण्डातकमंशुकम्' इत्यमरः drawers. Because the drawers were tightly tied, his flanks looked small, द्वयायाम् फःलीपट a cotton cloth tied round the waist at the time of performing gymnastics. सुहु...टाङ्कारैः—He smote loudly his left arm that was folded on his chest, and his right thigh with his hand. एकेन्द्रिय विकलमित्र. By the sound of the above action it seems he is depriving this world of one इन्द्रिय, namely, the ear—the sound is so very loud. श्रोतस्य उपकरणं (समीपं) शैवापशदाः शैवाधमाः । उपकरणोक्रियते made instrumental.

अथ...धृष्टिम्-अमर्वेण जातः स्वेदः, तस्य छलेन (व्याजेन) अद्वासेन स्वद्वेन । प्रतिबिभितः तारागणः यस्मिन् सः । स्पष्टं यथा तथा दृष्टा धवलादन्तं माला यस्मिन् कर्मणित् । P. 44. कथ्यमानसङ्खावश्यमः who declared his enormous strength. The word काक indicates contempt. न गृहीता हेति: (आयुर्वं) वैः तेषु । अनादततरः with more contempt. ऊरोः अर्धं अधर्वेष्ट-‘अर्धं न पुंसकम्’ इति समाप्तः अधर्वेष्टो काशते इति अधर्वेष्टकं युयुधाते Perf. III pers. dual of युध् to fight. उच्चावान drew out. ग्राणं अवलिम्पति = ग्राणावलोपितम् । व्यापारयामास directed.

P. 45. अथा...इति । त्रियामा night याम is three hours. The two half याम's i.e.  $1\frac{1}{2}$  hours at the beginning and the end of the night are called संच्या's. Hence the night contains only 9 hours i.e. three याम's, hence त्रियामा. कर...विभ्रती—The poet fancies that fearing that the lotus in her hand would close its petals if the moon were to be in the sky, लक्ष्मी had cut it into pieces and wears it on her legs as toe, nails. The idea is that her toe nails are as white as the moon. गुल्फः the ankle. The idea is that she had just freed herself from fetters that were made of many links and one of them remains in each of her ankles. कुसुमशङ्कुनि (1) flower-birds (with अंशुक) (2) flowers and birds (with उदधिसलिल तरङ्ग (1) border (2) waves. त्रिवलि छलेन Three folds (around the belly.) त्रिपथगा Ganges. मदेन लम्पः=मदयुक्तः. उदोत्स्नां मुच्छतीति तेन । मातङ्गमद Elephant's ichor (which is dark,) used for तिलक । P. 46. अदृश्यच्छब्द Cf. similar idea in Ragh. IV canto. ‘लायामण्डललक्ष्येण...’ आदिराजानां यशः fame of ancient kings ; (धरणितलं चुंबन्तीति-तामिः touching the earth. सागरमधितिष्ठन्ति इति which enter into the ocean. अधिष्ठितां = अलङ्कृतां). न विद्यते अक्षरं यस्मिन्कर्मणि तत् unspoken. आचक्षाणं Present part. of चक्ष with आ to tell.

असंश्रान्तः calmly. अवष्टमेन with boldness. विहारस्वभावा च हरिणी च विहारहरिणी । (सध्यमपदलोपि समाप्तः) or लीलया विहरतीति, लीलाविहारिणी च सा हरिणी (according to the commentary which

reads विहारि हरिणी) वंशः (1) bamboo (2) race. विलासग्रिया साल-भजिका=विलाससाल भजिका मध्यमपदलोपि समाप्तः। सालभजिका a doll. रुधिरतरङ्गिणी a river of blood. दोहद desire दुर्लिलता uncontrollable. घण्ड a group. शिखण्डिनी a peahen. अमणमेव वित्रमः तस्मिन् सिंहीम् असिधारा (sharp edge of a sword) एव जलं-तस्य कमलिनीम्.

वीराणां...बभूव The literal meaning of पुनरुक्त is repeated. But here it is used in the sense of wearisomeness. स्वार्थविमुखः Who is careless about his own purpose. Ref: Stanza of भर्तुहरि-एते मत्पुरुषाः परार्थघटकाः etc.। पर्यस्तः Past pass. of अस् with परि high tide of the milk ocean. सत्वोत्कर्षेण By the excess of your courageous spirit. असाधारण्या is the popular reading=uncommon. भट्टारक a title affixed to proper names, indicating respectability. सूर्यश्चन्द्रमाश्र्व=सूर्यचन्द्रमस्तो The lengthening of सूर्य in द्वंद्व compound is due to Panini's Sutra. 'देवताद्वन्द्वे च'। 'उपचीयमानकर्त्त्वे' is the best reading. P. 47. सत्ये त्यागे धैर्ये च शौण्डाः शुचिः (pure) Cf. Manu. 'योऽर्थे शुचिः सहि शुचिः न मद्धारि शुचिः शुचिः'। At the end of compounds प्रकाण्ड means excellent. प्रशस्ताः पुरुषाः पुरुषप्रकाण्डाः- (नित्यसमाप्त). व्यायां भुवनानां समाहारः विभुवनं though this is द्विगुसमाप्त because this is पाकादि here डीप् does not appear which will make it विभुवनी। विजिगीषु: a warrior.

भूमिपा...त—अतिमात्रं Very much. फल्पु चेतः येर्षां तेषां feeble-minded. अदूरव्यापिनः not far-reaching. असंभाविता Unexpected. तुला a scale-pan. लघ्वी प्रकृतिः यस्य सः (1) weak natured (2) light. कार्यस्य लघः तस्य उपपादनमेव उपयोगः तेन, प्रत्युपकारदुष्प्रवेशाः Not affected by obligations in return.

तथो...विवेश—गन्तुं इच्छुः जिगमिषुः अस्त्रेण (tears) सहितं सात्त्वम् तेन. 'तात किं ब्रवीमि' is the proper reading. In the nine sentences following, Bhairavacharya examines the propriety of the parting words that he must utter. He finds all of them unsuitable for the occasion. द्व्यतिरेकेण पृथग्भावेन

differentiation, गृह्णता...णम् If I say accept this body of mine, it would imply a differentiation between our bodies, whereas they are not different but one and the same. अप्रत्यक्षम् nvisible. कारणा = नरकम् hell. स्वार्थेषु निष्ठुरः one who is obstinate and remorseless in his own affairs. सीमन्तित divided on both sides ग्राहितः विनयः यस्य सः to whom modesty was taught.

नर...क्षीणं भूयिष्ठं यस्याः सा. सावश्यायशीकरे with drops of snow. 'अवश्यायस्तु नीहारः' इत्यमरः 'शीकरोम्बुकणः स्मृतः' इत्यमरः कुमुदस्य-निर्द्रा वहति causing the sleep of the lily. It is believed that the lily will close its petals during day time. जडे cool तुषारस्य लेशाः सन्ति अत तुषारलेशिनि. चक्रवाकचक्र a multitude of चक्रवाक birds. समुन्मीलन्तीषु bloomed ; opened. उज्जिद्रा: (awaken) पक्षिणः यस्मिन् तस्मिन् । मृदुपर्वैः लासिताः (= नर्तिताः) लताः यस्मिन् तस्मिन्. Where (in the forest) the creepers were made to dangle by the soft breeze. रसत्सु (locative absolute) making noise. अन्तर्बद्ध confined inside (a lotus) उज्जिहान rising up. Present part. of हा with उद्, प्रोत्सार्धमाणासु as if chased. इयमा (night) एवलता; तस्याः कलिकासु (buds). The stars that were seen crowded in the west are described as buds grown on the night creeper. कुमुद्यूलिविच्छुरित coated with pollen dust. धूसरीभवति becoming grey. (locative absolute). तारामये मृगे मृगशीर्षनक्षत्रे. The shape of this star Mrgasirsha is like that of अंकुश (goad) of an elephant.

शार्ये अनुरक्ता. सिषेवाते Perf. III pers. Sing of सिन् to serve. मनोरथातिरिक्त beyond imagination. निष्कृष्टं मण्डलाग्रं याम्यां तौ with drawn swords. जरामाङ्गमतुः attained their old age.

THE END.

# HARSHA CHARITA

## THIRD CHAPTER

---

S. Kings, who look upon their own Varshas (large tracts of country) kindly and favourably and who have many devoted followers as their subjects, arise like good seasons (which, on account of seasonable rains, have an agreeably moist climate and which yield plentiful crops of rice) because (only) of the merits of the people.

S. To do a good turn to the good, to see the Goddess of Plenty, to roam about in the heavens—and to hear about the lives of great men—which active mind will not be (interested) ?

Now, when the clouds have become scarce in the heavens, and when the *Chitaka* birds are (consequently) in distress, when the *Kadamba* ducks cackle aloud, when the season is hateful to the frogs, when the seafowl have lost their high spirits ; when the *Hamsas* journeying (back from the *Manasa* lake) are all of them welcome guests (of the season) ; when the sky is like a clean white sabre ; when the sun is radiant and the moon, with the brilliant clusters of stars, shines pure (unclouded and bright) ; when the rainbows are all gone and streaks of lightning flashes are no longer to be seen ; when (the season) is opposed to (the continuance of) Vishnu's (long) sleep ; when the waters flow limpid like *lapis lazuli* ; when the light (fleazy) clouds roll on like passing mists and leave Indra idle ; when the *Neepa* trees close (their eyes) and the *Kutajas* bear no fresh flowers ; when the *Kandala* plants show no flower-buds ; when the red lotuses are in bloom and the blue lotuses drip.

honey ; when the water-lilies delight (all hearts) and the nights are rendered cool by the *Chephalika* flowers ; when the jasmine fills (the air) with delightful fragrance ; when (all) the ten directions are radiant with the *Kumuda* flowers in blooms ; when the breezes that blow are grey with pollen from *Saptacchada* (*Saptaphana*) flowers ; when lovely clusters of *Bandhuka* flowers blow at eventide shedding a sudden splendour (all around) ; when the *nirajana* ceremony (of waving lit camphor) is performed for the horses and the uncontrollable elephants ; when the herds of oxen are in exuberant spirits ; when the regions of mud and mire narrow down and newly formed sandy islands dot the river banks (like the tender shoots showing on a plant) ; when the sheaves of wild rice) (*Syamaka*) ripen and dry up ; when the pollen gathers in the *Priyanga* buds ; when the rinds of the cucumber grow hard ; when the rushes bear flowers and (appear to) smile ; in the commencement of the autumn (Sarad) season, Bana started from the presence of (his) king to see his relatives and reached that Brahmin settlement (*Brahmanadivasa*) again. Highly gratified with the happy news of his having obtained favours from the king, his kinsmen came forward to congratulate him. And, step by step, he rejoiced immensely in the company of his many relatives, paying his obeisance to some and being paid obeisance to by others ; being kissed by some on his head, and smelling (with affection) the heads of others (in turn) ; being embraced by some and embracing others, being blessed with greetings by some and blessing others. After the elder persons (who deserved honours) were seated, he occupied a seat brought by his flurried attendants ; and being seated, he was immensely pleased with the attentions of welcome, which began with offerings of flowers (*Charcha*), and pleased at heart, he inquired about them all." Have you been happy

all these days ? If the sacrificial rite performed without (any) obstacles and in a proper manner to the satisfaction of the circle of the (twice-born) Brahmins ? Do the sacred fires accept oblations offered in the ordained manner with correctly pronounced *mantras* ? Do the (initiated) boys pursue their Vedic studies at the proper seasons ? Is the practice of the Veda continued without break day by day ? Is the same old attention paid to sacrificial love ? Have you the same (old) gatherings for the elucidation of (knotty problems in) *Vyakarana* (the Science of Grammar) where great interest was (shown) in the daily discussions by persons emulating one another ? Have you still the old *Pramana Goshti* (the Logic Association) which disregarded all other work ? Does the same fondness for the *Mimamsa* continue, which dulled the sense of delight in other *Sastras* (Sacred Sciences) ? Have you the old poetic recitals when it rained new and neatly turned expressions of nectar ?"

And they told him "Tata," (a term of endearment towards a younger person). In what measure have we to do with happiness, who have the sacrificial fire alone for a friend, for whom studies constitute a constant recreation and who are easily contented ? So long as the King protects by (the strength of) his arm long as the body of the King of Serpents which protects all the worlds, we are indeed always happy; especially, when you occupy the cane-seat by the side of the Great Monarch, casting aside (your) indolence ? We have all such varied activities as are fit for Brahmins, and as are according to our abilities, according to our means and according to the seasons." And entertained by such talk, by court news, by reminiscences of the sports of the past days of child-hood and by recitals of what happened in the good old days, he spent a long while in their company ; and then, getting up at noon, he per-

formed the usual rites, and sat down; all his kinsmen surrounded him, who had dined (in the meanwhile). Just then came *Sudrushti*, the reader of books; who wore a pair of white silk clothes cut out of the same piece and of the colour of the outer corners of peacock's eyes; who had made a *Tilaka* mark (on his forehead) with *Gorochana* and with the holy earth to whom he made his obeisance at the termination of his bathing ceremony; whose tuft of hair was greasy with *til* oil and *myrobalan*; whose short tuft of hair was resplendent with a thick bunch of flowers which kissed it, the red colour of whose nether lips shone all over with a single chewing of betel; whose eyes shone with the use of collyrium applied by a tiny smearing rod; who had only just then dined; and who (on the whole) bore a reverent Aryan physiognomy; and he sat down on a chair not far away (from Bana). And after keeping quiet (standing) for a while (Muhurtam) he placed on the desk made of reed stalks (*Salakayantraka*) placed before him the book, the twine (which bound the leaves together) round which, was just then unwound and which appeared yet to be wound by the rays of his thumbnails as by the fibres of lotus stem and behind him he assigned places nearby for the *Mādhukara* and the *Paravata* who played on the bamboo reed; and then turned over to the inset leaf which marked the place where the morning reading was left off; and taking up (in his hand) a light sheaf consisting of a few leaves, he appeared as if he performed ablutions for the letters (*Akshara*) by washing off the inky dirt on them, with a gleam of his teeth and as if he worshipped the *Grantha* (manuscript) by an offering of white flowers; and carrying way the hearts of his hearers with his music and the sweet modulations of his voice (*gamakas*), as if by the tinkling sounds of the anklest of *Sarasvati* who resided in his mouth, he read the *Purana* story told by *Voyu* (*Pavamana*.)

When Sudrishti was thus reciting in a voice full of melody and delightful to the ear, the minstrel Sucheebana who was nearby recited this couple of Arya verses, accompanying tunefully and in a high-pitched voice (*Tara*) the modulations of the melody.

(S) "As it is sung by sages, as it is overful (of sweetness), as it is pervading the entire world and as it is holy and pertains to Pavana (*Vayu*), this Purana appears to me to be not different from the life of Harsha" (which is sung by sages, which surpasses the life of *Prithu* and which is celebrated throughout the world and which is purifying in its influences).

(S) "This music which proceeds from the lovely throat (of Sudrishti) and which is great because it follows the path of Bharata (the father of music and dance) which is accompanied by clear *Karana* (or *Tala*) and the tunes (or *svaras*) of which accompany the flute; this music resembles Harsha's sovereignty, which has its title traced by descent, which has its documents of title clear and which is extensive, because it covers the entire region of Bharata-varsha. On hearing this, the four sons of Bana's paternal uncle, according to previous arrangement looked at the faces of one another as if desirous of saying something and the fleshy portions of their cheeks shone white with ambrosial smiles. They were Ganapati, Adhipati, Tarapati and Syamala. Their forms were like Brahma's four mouth-lotuses which were pure because of the study of the Vedas. Their faces (which were delightful because of the recital of the Sama Veda) were like the *upayas* (or methods) which were delightful because they began with the application of Conciliation (Sama).

In the world (*Loko*) as in grammar (*Vyakarana*), they were men of affable manners; they accepted the holy

injunction (of their preceptors); they were entrusted with the positions of preceptors (in turn) and they were well versed in the science of good conduct; they were great because of the practice in the accumulation of merit and they had attained to the name of *Sadhus* and they spoke commendable words; their *vrittis* (commentaries) were lucid; their *Vakyas* (or *vartikas*) had caught the meaning of the *Sutras*; they were well versed in the weighty commentary called *Nyasa*; they were well-acquainted with the *Nyaya* (rules of logic mentioned in the *Mahabhashya*); they were masters in the exposition of the excellent work *Sangraha* (of Vyadi) and they had attained to a mastery of idiomatic speech. They were well informed about the lives of the royal sages of old and had their minds chastened by (a study of) the *Mahabharata* and were well acquainted with all legends (*Itihasas*); they were very learned, they were great poets and they were very anxious to know about the lives of the *Mahapurushas* (great heroes); they were never wearied of their thirst for the elixir, viz., the delight of listening to notable sayings; they were first and foremost not only in age but also in the art of speech, in reputation, in asceticism, in an assembly, in lusture, in personality, and in a sacrifice. Then Syamala, who was the youngest among them and who had long eyes like the petals of a lotus, who was loved by Bana more than his own life (*vital breaths*) and who had subdued (his senses), spoke in a friendly manner with his face-moon bathing the (four) quarters in the moon-shine of his teeth, having been permitted by them (his brothers) by signs. 'Tata Bana, the Moon (The Raja of the twice-born) took away his preceptor's wife; Pururavas coveted a Brahmin's wealth and (consequently) lost his dear life and *Ayus* was separated from him. And (King) Nahusha became a great libertine (a big serpent)

because he coveted another's wife ; King Yayati, permitted to take the hand of a Brahmin girl (Sarmishta in marriage), fell (from the righteous path) ; also eventually from Heavens when his merit was exhausted (King), Sudyumna became completely a woman (became attached entirely to women as if he was one of them) ; King Somaka's mercilessness in killing all animals (in sacrificing his son Jantu is well known throughout the world ; King Mandhata with his sons and grandson went to the nether world (Rasa-Tala) because of his desire for fighting (archery) (went even to the nether world on account of the hardship caused by begging) ; king Purukutsa did an ignoble act on the mountain maiden (was overcome by love when on the river Narmada even when he was engaged in penance) ; king Cuvalayasya did not give up the maiden daughter of Asvatara (a serpent) because of his association with the world of libertines (because of his being taken to the snake-world) (King) Prithu (foremost of men) was the first among wicked men as he fought the earth and defeated her ; when king-Nriga became as a chameleon, there was observed (the mixture of colours) confusion of caste. King Soudasa's subsisting on human flesh, (wandered over the earth) caused the earth to be agitated (because she was not protected by him.) Bali defeated Nala (as he had conquered his senses as he had not mastered the Secret of dice.) King Samvarana lost his heart to the daughter of his friend (to Tapati, a daughter of the sun.) King Dasaratha lost his life because of his infatuation for his fair beloved (because of his excessive love for his dear Rama.) King Karthavirya met his death because he caused harm to cows and Brahmins (because he troubled a Brahmin Jamadagni for the sake of a cow). Rama did not give up his father's daughter (Janaka's daughter, Sita) because his heart was overwhelmed with love. Marutta was not

respected by Devas or Brahmins although he performed Bahu-Survarnaka sacrifices (he was not honored by Brihaspati's officiating at his sacrifice). Santhanu being left alone in the forest, and deserted by his army wept aloud in dire distress (being left alone by his beloved River Ganga cried aloud because of his excessive attachment to her); (King) Pandu lost his life, overcome by the sentiment of love in the middle of the forest like a fish in water overcome by the juice of the Madana (Datura) plant (placed on the fishing hook.) And Yudhishthira, his mind distracted by excessive fear in the battle-front, transgressed the truth; despondent at heart through fear of the prowess of his preceptor Drona in the battle-front swerved, from the truth. Thus, from that time (Krita yuga) to this except in the case of Harsha, the king of kings and lord of all the *Dvīpās* (continents) kingship has not been stainless. And about this (king), many marvels are (being heard) told. Thus, indeed, here (the mountains which had wings and moved about were made motionless as by Balajit (Indra) i.e., the kings who were allied together, and advanced against him, were made powerless by this victor over armies. Here again, as by the Prajapati (Brahma,) the earth is placed over the hood-range of the Serpent *Shesha*, so by this king mercy was shown to the circle of the rest of the satraps. Here, fortune (Lakshmi) was made his own by this most excellent person by putting to rout the king of Sindh (as Lakshmi was made his own spouse by Vishnu churning the majestic ocean). Here by this strong man was abandoned the big elephant which had caught (by its trunk) Prince Kumara (as by Bali was liberated, the big serpent Vasuki which had wound itself round the Mandara mountain.) And here Prince Kumara was crowned by the Lord Sri Harsha (as Shunmukha was ordained as commander-in-chief by Indra. Here his prowess was made well known by the king who felled his enemy at a single stroke-

as by Lord Shunmukha the weapon. Sakti was made famous as he killed his enemy by a single stroke (of that weapon). Here by this lion among men, his might was made manifest by killing his enemy with his own hand (as the might of the Man—Lion was made obvious by his tearing his enemy *Hiranya Kasipu* asunder with his own claws) By this Supreme Lord tribute was obtained from the fortress (in Nepal) on the Himalayas, as the hand of Durga Devi, born of the Mountain of Snow, was accepted in marriage by Siva (Paramesvara). Here by this lord of the world, chieftains were assigned to the frontier regions entrances to the (eight) regions-as Brahma had placed the eight Lokapalas at the ends of the earth) and all the treasures of the earth were divided among the Brahmins by this lord of the world, as the entire world was apportioned by Brahma among the first kings. These and similarly great endeavours are seen (in the case of Sri Harsha) as great primeval beginnings were noticed in the first Krita Yuga ; wherefore we desire to listen to the life of this pleasingly named hero who is an embodiment of the accumulation of merit (Punja), from the very beginning in the order of his descent from his ancestors. For a very long time we had been desirous of hearing it. The virtues of the great attract the harsh and unappreciative even of the vagabonds like magnetic gems the hard and useless bits of iron, not to speak of the naturally soft and appreciative (minds) of others : to whom indeed will there not be interest (eagerness) to listen to the story of this (King), which is a second Mahabharata. May your honour narrate (the story). May this Bhargava clan become all the more purified by this (our) sanctifying attention to the story of the holy and saintly king. And Bana smiled and said : *Arya ! (Sir), what you said does not accord with reason. (It is not reasonable to expect me to do justice to the tale). I*

consider that the curiosity of your honours will not be satisfied. Those who are eager to gain their own objects are generally devoid of the power to calculate what is practicable and what is not. I consider that the mind of even the great take away (the quality of) discrimination when it is attracted towards the virtues of others and is over-powered by the thrill of joy of listening to the stories about persons dear to them). Note, Sir, 'where is the mind of an untaught child which is of the size of an atom and where the life of the Lord which pervades the entire universe, where are the few words (of a language) circumscribed as they are by Varna and Vritti (letters and word formation) and where his virtues which are beyond enumeration ; this is beyond the range of the Omniscient (or of the Buddha) ; it is beyond the reach of even Vachaspati ; it is too weighty for speech (Sarasvati) ; how then in the case of a person like us ? Who indeed can describe his life fully, even if endowed with a hundred (normal) human lives. But if your interest is only in a portion of the story we are ready ; and where else will this tongue which is light with a knowledge of a few words be put to good use. Your honours are the audience ; and what is described is the life of Harsha. What else (is needed) ? The day is almost ended ; and the Sun God, who is resplendent as with the matted locks of tawny rays when declining in the west has merged in the mass of evening glow like the reverend Rama of the Brighuimily (whose matted locks of hair hang behind emitting tawny rays and who has bathed in the five big blood-pools of Samanta, red like the colour of sunset). So I shall narrate (the story) to-morrow.' All (of them) replied "Be it so." Then soon afterwards he got up and went to the River Sone.

And then—when the day was closing and was lit with sunlight delightful like the cheeks of the Malwa lady, red

with the intoxication of wine ; when the sun, exceeding red because of the closing of the red lotuses, hung kissing the (evening) dusk, when darkness followed swiftly across the sky like the buffalo of Yama (the God of Death) in the wake of the horses of the Sun-God's chariot ; when gradually the bark garments which were hung from the roofs of the huts of the resident ascetics were removed along with the patches of red glow of sunlight (which fell on them), when the sky was filled with the smoke from the *agnihotra* (offerings) which remove the sins of the Kali (age) ; when the sacrificing priest was in Niyama (the ordained rules) keeping the vow of silence ; when the wives (of the residents) were strolling about, amusing themselves in their hour of recreation ; when before the tawny coloured cows (whose milk was used) for *Homa* (daily sacrifices) *Syamaka* sheaves were strewn (as food) ; when the *Vaitana* fire was kindled ; when the ascetics who wore *jata* (matted hair) were seated on holy Vishtaras (seats) wearing the hairy skins of black antelopes ; when the young students were engaged in *Japa* ; when the groups of *Yogins* seated in the Brahmasana (yogic) posture were engaged in meditation ; when innumerable disciples ran up at the clap of hands (by their masters) ; when with the permission of the lazy old *srotiyas* (Brahmins learned in the Vedas), sensualists and newly initiated boys mumbled the texts disconnectedly and worshipped the *Sandhya* ; when the splendours known as the stars emerged in the sky and when the commencement of evening twilight (Pradosha) was reached, he (Bana) came home and sat amidst his friends and relations in the same old Gcshti (hall). And when the first Yama (or part) of the night was spent, he went to the bed prepared (for him) at the house of Ganapati. And that night was somehow spent by all the rest of them eager, like the many lotus flowers awaiting sunrise, and sleepless although they closed their eyes.

Then in the fourth Yama of the night the same bard awoke and sang the (following) couple of verses :—

The horse paws the earth with hoof, rising from its bed and neighing gently and stretching its foot behind and elongating upwards its body which was stretched by bending its spine, resting with its bent neck—its mouth on its chest, tossing its mane which was grey with dust (as it lay down sleeping) and with its nostrils stretched and constantly moving about on account of its desire to grasp at fodder.

(2) Bending its back, bringing its loins near its (bended) mouth ; making its back bend sideways ; striking with the waving tuft of its forehead the particles of dew that dropped down ; with its conc'shell ears were covered with curls of hair, the horse rubs with its hoof the corner of its eye which is inflamed by irritation during sleep and where tiny bits of chaff are caught in the eye-lashes.

On hearing this, Bana left off sleeping and got up (from the bed) and washed his face and worshipped the Goddess *Sandhya*, and when the Sun-Goi has risen, he came and remained in the same place (as before) after using betels. In the meanwhile, all his agnates gathered there and sat round him. And this (Bana) also, knowing as he did their desire by their previous talk, began to narrate before them the life of Harsha.

“ Listen : there is a certain region Sri Kantha by name ; which is the abode of those who do *Punya* (or meritorious acts) like the abode of Vasava (Indra) descended on earth ; where the caste system remained in an unalloyed and pure state as it remained in the *Krita Yuga* ; where the fields when broken up by the ploughshare were celebrated by the bees which sang as it were in praise of the excellent qualities of the soil, when the fibrous stems of

the land lotuses that abounded were uprooted by the ploughshares ; where the series of Pundra sugar cane plantations were unbroken, plantations which appeared as if they were fed by the clouds which drank at the Ocean of milk ; where in every direction (even) the boundaries were covered by heaps of grain as if by rare hillocks which were separated by the watchmen of the threshing floors (from one another) ; where the ground was thickly covered with beds of cumin (jeeraka) plants watered by the pots of the—water wheel (Ghati) ; which was adorned with crops of rice, even beyond the limits of the paddy fields ; in whose uplands were fields where wheat cultivation was interspersed with patches of *Rajamasha* crops which were ripe to bursting and shone yellow on account of the split pods of the *Rajamasha* bean ; whose forests were rendered white by herds of cows which were charming because of the tinkle of bells bound round their necks and which grazed to their satisfaction on the tender *Bashpa-chedyā* grass (so tender as to be cut by tears) and which dropped milk (from their udders) all about them as if the Ocean of milk had been drunk by the bull of *Siva* who kept it scattered in divers places in fear of indigestion, cows which wandered about in the forest protected by singing cowherds who rode on the backs of buffaloes and followed by sparrows which were greedy of (devouring) the swarms of flies about them ; whose districts were dotted by thousands of the black antelopes as with the eyes dropped by Indra (*Satamanyu*) blinded by the smoke arising from the (Homa) fires of varied sacrifices (Makha) ; whose regions shone like the entrances to the city of *Siva* which were white with the ashes smeared on (the Pramatha Nathas) the hosts of *Siva*'s followers, because these (regions) were rendered white with the white pollen blown from the *Ketaki* forest ; where the outer surface of the earth (Kasyapee).

near the villages was rendered green (*Syama*) by the vegetables and plantains ; in whose outskirts were seen at every step caravans of young camels and groves of pomegranate trees forming attractive avenues with fruits which burst on ripening and showed red fruit seeds as if the redness of the beaks of parrots had lingered in them and with flowers which resembled the cheeks of monkeys which had climbed up those trees, and with *Mandapas* (bowers) of vine plantations resembling water-pandals besmeared with juice of the hand-pressed *Matulungi* (citron) leaves ; where the dust (on the feet of the travellers) was wiped off by the tender leaves of the *Peelu* plants ; where the *Kumkuma* (saffron) filaments constituted offerings of flowers which could be accepted (by the travellers) according to their own sweet will ; where *Amrita-rasa* (nectar) was freely given by the forest nymphs and where travellers had pleasant sleep after drinking the juice of the fresh fruits which was rendered attractive by groves, where forest rangers drank the juice of cocoanut fruits and where hosts of travellers deprived the date palms of their fruits ; and where the *Golangula* monkeys licked the sweet juice of date palms and where the *Aruka* plants were torn to pieces by the *chakoras* (partridge) with their beaks ; where the glades in the midst of forests, were not void (barren) of sylvan pools which formed the resorts of hundreds of travellers and which were encircled with avenues of tall *Arjuna* trees and which were muddy at the water edges because of the descent of herds of cows (or drinking water) which were full herds of cows and caravans of camels under the protection of camel-boys ; where wandering herds of mares were seen in every direction roaming about according to their sweet will smeared with the juice of saffron plants crushed to pulp under their feet as if to entice the horses of the Sun-gods

and where with their up-turned nostrils and mouths the mares inhaled the wind for the purpose of producing capacity for speed in the embryos lying in their wombs ; where the spaces were rendered bright by fires as by hosts of swans although those spaces were continuously dark because of the smoke that arose from the sacrifices ; whose vast resources were acclaimed by the living world as if by peacocks intoxicated by the beating of *murajas* (drums) in a musical concert ; which was graced by people of excellent qualities as by pearls white like the rays of the moon ; which attracted all sorts of guests like big trees with an abundance of fruits coveted by hundreds of travellers (as the country gave them in abundance the objects of their desire) ; which was protected by village headmen who, clad in garments of deer-skin bearing the fragrance of musk, resembled the hillocks at the foot of the Himalayas ; which was adorned by pools of water resembling the naval regions of Narayana because thousands of excellent Brahmans (or Brahmims or birds) sat there (in meditation) ; and which filled all the quarters of the earth with plaudits as loud as at the commencement of the churning of the Ocean of Milk when the lands were washed by the flood of milk which was being churned.

Where erroneous doctrines (and weak eyesights alike) ceased to exist as if washed off by the rain of tears caused by the smoke of the Triple Fire ; where sinful acts were not to be seen as if they had been burnt by the burning of the bricks for the construction of altars ; where wickedness was riven to splinters as when the piece of wood for the *Yupa* (the sacrificial pillar) is shaped by cutting with an axe ; and the admixture of castes (or colours) ceased as if washed clean and white by the showers from the clouds of smoke from the sacrificial fires. And whence Kali (Evil) fled as

if gored to pieces by the horns of the many thousand cows given (to priests at sacrifices) ; and misfortunes were frustrated as though they were cut up by the numerous chisels which were used in cutting stones for the temple of the gods; whence calamities fled away as before the tumultuous uproar caused by the making of Mahadana (munificent donations) and diseases were wiped out as if they were consumed by thousands of blazing kitchens in the *sattras* (sacrifices) ; and where untimely deaths did not approach being afraid, as it were, of the loud noises caused by the auspicious drums beaten at the marriage of bulls ; whence the plagues had departed as if they were deafened by the perpetual Brahmic chants ; where evil did not hold any way as though it was defeated and overpowered by the reign of Dharma (Virtue).

And there in a country of this character was a district called Sthanveesvara, which, being charming with the delightful fragrance of flowers of many attractive gardens was like the commencement of the earth's youth which is charming with the delightful fragrance of flowers which delight the several sweethearts ; which being adorned with many thousands of she-buffaloes reddened by crushing the saffron appeared like the zenana of Dharma (where Virtue was pleased to roam) adorned with many thousands of his queens decked with red crushed saffron ; where the countryside was white with the gentle fans of tail-tufts of the Chamara deer shaken by the breezes, as if the place was a part of the kingdom of the gods which was white because hundreds of gentle fans made of the tail-tufts of the *chamara* deer were waved by the gods ; which with the ends of the ten quarters lit up by thousands of blazing sacrificial fires appeared as it was the (forward) encampment of tents of the (coming) *Kritayuga* (Age of sacrifices or the king) ; where the laying of all evil tendencies

was brought about by the contemplations of the Brahmin sages seated in the Padmasana (posture) as if it were the Brahmaloka (or the heaven of Brahma) where all evil had been removed by the contemplations of the many Brahma seated on lotuses; which being full of hundreds of rivers of noisy flow (and of hundreds of mighty armies which made tumultuous noise) appeared to rival, as it were, the land of the Northern Kurus; which appeared as if desirous to excel the Tripura by the fact that all its people did not know the pain caused by Siva's arrows (as all the people were unacquainted with the harassing demands of the king and were unaccustomed to solicit favours from their lords); which appeared as if it were a representation of the Moon-World (on earth) as it was white with the rows of white houses smeared with *Sudhārasa* (nectar or whitewash); which, with its court-yards filled with the jingles of the jewels of handsome and fascinating women flushed with wine, appropriated to itself the name of the City of Kubera as it were.

Which was considered as a penance-grove by the *munis* (or silent sages); as the temple of Love by courtesans; as a music hall by the *Lasakas* (dancing Bards): as the city of the God of Death by the enemies; as the land of the Chintamani (the jewel which gives all that is desired) by the mendicants; as the land of the heroes by those who live by the use of weapons; as the house of their preceptor by students; as the city of the Gandharvas by the musicians; as the temple of Visvakarma by the scientists; as the land of profit by the merchants; as a gambler's hall (where fortune can be made by uttering a few words) by the soothsayers; as an assembly of *sadhus* by good men; as an adamantine cage (place of refuge) by the refugees; as a voluptuarie's club by wits! as the developed result of meritorious acts by travellers; as

an Asura's den (a mine) by people who are mad after money ; as a *sakya* (Buddhist) monastery by contemplative minds ; as the city of the Apsarasas by lovers ; as a big festival assembly of the itenerant actors ; and as a shower of gems by Brahmins. Where young women had the gait of elephants (resorted to *Matanga* or *chandala* lovers) and yet were of good conduct ; they were of fair (*Goura*) colour and (unlike the Goddess Gouri, who does not delight when *Bhava* is absent) they delighted in *Vibhava* (or riches) ; they were handsome (dark) and were of the colour of red lotuses (they were like nights, but loved lotuses nevertheless) ; their faces were bright with white teeth (their faces were pure like faultless Brahmins) and their breaths were pleasant like the fragrance of wine ; and their limbs were soft and lovely like *Sirisha* flowers and their figures were as attractive as the Moon (were as hard as the *Chandrakanta* stones) ; they could not be approached by libertines, and wore petticoats (they were female serpents wearing sloughs and yet could not be approached by serpents) ; their glory as wives was great (they had the riches of large hips) and they had slender waists (they were counted among the poor) ; they had beauty (the taste of salt) and spoke sweetly (they had the name of sweetness), they were not intoxicated,) and their love shone clear (they had their love excited by wine) ; they were free from curiosity (they did not wear the amulet of marriage thread) and were clever (were grown up) ; where the eyes of young women alone constituted a natural decoration of lotus wreaths and the garlands of lotus petals were a burden ; the reflections of the black tresses of hair alone on the smooth surfaces of their cheeks were sufficient ear-pendants that caused no trouble (to gather and place in the ear-lobes) and the tender shoots of the *Tamala* were (weary) repetitions ; love-tales formed excellent ornaments for the ears and *kundalas* were mere pompous appendages ; (their) cheeks alone were per-

tual radiances and the jewel lamps at nights were merely for the sake of (*vibhava*) grace; the crowds of bees attracted (towards the faces) by their breaths were lovely veils enough and the veils (were worn only in order that they may be) in accordance with the practices of ladies of good families; their voice alone was sweet *Vina*, beating the strings (to the instruments) being for outside display ; their smiles alone were fragrances excelling *surabhi* and the perfumed *karpura* dust served no purpose at all; the attractive colour of their lower lips was a super-brilliant cosmetic and the saffron cream (applied on those lips) was devoid of its qualities and a blot on their loveliness. Their arms alone were exceedingly lovely wands for playfully striking (one another) and the lotus stalks served therefore no purpose ; drops of sweat, warm with the ardour of youth, were fine ornaments on their breasts and the pearl garlands were mere burdens; (their) laps alone were broad crystal slabs for their lovers to rest themselves and the raised jewelled seats in their houses were therefore there for no reasons ; and the string of bees which clung (to their feet) mistaking them for lotuses and humming (there), were sufficient feet-ornaments and the *Indraneela* (emerald) anklets were in vain. And the domestic *kala-hamsas* (swans) which were summoned (to their sides) by the sound of the anklets were by themselves fit companions in their walks and the attendants served as mere indicators of their high positions.

And there in that district lived a king, *Pushpabhuti* by name, who wielded a bow which supported all castes as though he were Indra himself who wielded (the bow possessing all colours) the rainbow ; being by nature well disposed, he was like *Meru* in *Kalyana Prakritita* (being made of gold); attracting graces towards himself, he was like *Mandara* in *Lakshmi Samakarshana* (drawing out Lakshmi out of the ocean of milk by churning it) ; in propriety of conduct, he was like the Ocean (which does not transgress

the shores) ; like Akasa (or ether) itself (in being the source of sound), being the cause of the noising abroad of his fame; like the Moon in the accumulation of Kalas (branches of knowledge or digits) ; like the Vedas themselves (whose words are self-existent and not man-made) in *Akritirimalapatva* (the quality of saying what is not falsely concocted); like the earth herself in supporting the world of life ; like the Wind himself in (*Sarva-Parthiva-Rajo Vikara-harana*), wiping away the pride of prowess of all kings (in blowing off all manner of dust particles) ; weighty in words (or a Brihaspati in speech) ; as valourous as Prithu (or with a broad and expansive chest); a Visala (Bodisatva) in mind (or broad-minded) in austerities; a Janaka in austerities (or the father or cause of the performance of many austerities); in effulgence a Suyatra (or powerful with an excellent army); in counsel a Sumantra (or secret about his good policy); (wise in the assembly) or a Budha in assembly ; (white and spotless of fame) or an Arjuna in fame; Bhishma in (wielding) the bow (or terrible with his bow) ; a Nishada in build (or hard and solidly built like a mountain); (killer of his enemies in battle) or a Satrugna in war ; a *Sura* (a hero or a Yadava prince) in conquering heroic armies (or in annexing the country known as Surasena); (clever in doing good deeds for the subject people or) a Daksha Prajādati in the creation of a race ; and therefore appearing to have been created out of the accumulated excellences of all the first kings ; who, being as it were emulous of the fact that this earth was created by Prithu, made the earth his Queen ; (or emulous of the fact that this earth was made a cow by Prithu, made the earth a she-buffalo). Indeed, the minds of great men are by nature free, and follow their own tastes (or inclinations ; so, without being taught by any body of his own innate nature beginning from (his) very childhood, he had great devotion and turned away from other deities, towards Lord Bhava (Siva), who is easily

reached by devotion, who sustains the worlds, who is the source of all life and who roots out wordly existence (for his devotees). He never had his food even in a dream without performing the ordained worship of the God who has the Bull as banner (Siva). Having become a devotee of Pasupati, who is uncreated, who never gets old, who is the father of the Gods, who is the enemy of the Asura City, who is the Lord of innumerable hosts, who is the husband of the mountain's daughter and who is worshipped by falling at his feet by the entire world, he considered that the three worlds were void of other deities. The natural mental disposition of the followers was according to the mind of their master.

Therefore, in every house was worshipped the God with the cleaving Axe (Khanda-Parasu); and in that holy land, the breezes blew (pregnant) laden with the fragrance of the abundance of Guggula (resin) which melted in the sacrificial fire-pits, and dropping sprays of milk used in bathing (the idols of Siva) and lifting up garlands of tender leaves of the Bel tree (which were used in worship.) And the citizens, the dependants, ministers and the great chieftains (*Mahasamantas*) who have been conquered by the strength of his arm and made to pay tributes (all alike), served him with presents offered personally and through messengers, (only) of things appropriate to the worship of Siva. And it was in this manner that they made his mind rejoice by (giving) as evening Bali bulls (let free in evening worship) which were white like the peak Kailasa, whose horn-tips were decorated with winding leaves of gold and which were of huge sizes; and by (giving) articles made of gold with the Kalasas (vessels) for bathing (the images) and Ardha-Bhajanas (vessels used in worship) and vessels for incense and clothes in which (ornamental) flowers were woven and lamps on jewelled pedestals and holy threads

(for the idols) and cases for the faces (of the images) made of bits of *manikya* stones of surpassing value, and even the inmates of the zenanas followed his wishes and themselves began to pound rice for offering as Bali : and with their hands resembling tender shoots rendered redder by smearing (with cowdung) the house of God and with the entire body of their followers engaged in making garlands of flowers (for worship.) And so, that king who was a great devotee of Mahesvara heard from his people of the great Saiva devotee Bhairavacharya by name, who was like another God on earth; who himself destroyed (churned) Daksha's sacrifice, who belonged to the Deccan (Dakshinatya) and who had covered the (entire) mortal world, as if by many thousands of disciples, by his many qualities which proclaimed the greatness of his rich and varied knowledge. For resemblances in character draw even an unknown person near to one's heart; wherefore that king bore great devotion even at the same instant as he heard about him (Bhairavacharya) towards that the reverend Bhairavacharya as towards a second Kapardin (Siva) although he (the sage) was yet at a great distance (from the king.) And he (the king) desired and with intense longings to see this (person) by all means.

And then on a certain occasion when the fading day was kissing the (Asta) western mountain, the gate keeper (*Pratihari*) approached the king who was in the inner apartments (Antahpura) and humbly submitted as follows:—

“(My) Lord a (*Parivrad*) wandering sanyasin is at the gate”, and says “I am come to see his Majesty by the orders of Bhairavacharya.” And on hearing it, the king replied with affection “Where is this person? Bring (him) even here; and introduce this person (into the inner apartments).” And the gate-keeper acted accordingly. And

before long, the king saw a tall (Maskarin) sanyasin entering ; whose arms reached up to the knees ; who, though emaciated by (sustaining his body on) arms, appeared as if he were stout because his limbs were made of stout bones ; who had a large-sized head ; whose forehead was high and furrowed by wrinkles ; the hollow spaces beneath whose eyes were fleshless ; whose eyes were round and reddish like drops of wine ; whose nose was slightly curved ; one of whose ears hung low and pendulous (because of a heavy ear-ring) ; whose teeth were prominent and disjointed like the seeds of a gourd (*Alabu*) ; whose nether lip was loosely knit like the nether lip of a horse ; whose jaw was made longer by (the hanging) chin ; whose *Vaikakshaka* garments (an ornamental robe worn over the shoulder) consisted of a *Yoga pattaka* (cloth covering the back and knees of an ascetic while in contemplation) dyed red ; and whose upper garment was made by a rag red with dyed chalk with the torn shreds gathered and bound into a knot about the middle of the chest as the passions knotted at the heart's core ; on whose shoulder rested supported by his left hand the *Yoga bharaka* (or the baggage of an ascetic) firmly bound at the bottom (root) of the pole by repeated fastenings of roped hair and at its middle was tied the bamboo sieve for examining clumps of earth and on the top flourished the loin cloth and with the alms-bowl inside the basket of date (Karjara) leaves and with the water-pot (kamandala) placed inside a tripod of three sticks fixed in three planks of wood (fastened together) and on the outside of which (pole) was assigned a place for his (Paduka) shoes and on which (pole) held (his) bundle of books (of palm leaves) bound together by strings made of the hems of garments ; and holding a seat of cane (matting) in his other hand. And the king received this (person) who approached him, with appropriate rites, and asked him, who had taken

his seat: "Where is Bhairavacharya :" And the (Parivrad) sanyasin who was delighted with the kind words of the king told him that he (the Acharya) was near the city in a vacant resthouse near the grove on the bank of the Sarasvati. And he again said : "And his holiness blesses the gracious one (sovereign) with good wishes"—Saying this, he drew out of the baggage (yogabharaka) and presented five silver-lotuses sent by Bhairavacharya which were (inlaid) with gems and which covered the zenana with profuse light.

And the king afraid of hurting the love of a dear person (the Acharya) and prompted by courtesy (on the one hand) and powerless to escape from the meanness of accepting (on the other) paused (a while) with his mind wavering (in doubt); and yielding ultimately somehow to his own excessive affability, he accepted them. And he said: "This devotion to Siva which is the cause of obtaining all fruits has resulted for us in these fruits which are beyond the reach of one's wishes; for, his reverence Bhairavacharya, the world teacher, is thus pleased to favour us. To-morrow I shall see his holiness ", saying this he sent away the sanyasin (Maskarin) and greatly rejoiced at the news; and next day he rose even at day break mounted upon his horse and with the white umbrella held aloft and with a pair of white *chamara* fans waved (at either side) and surrounded by a few *Rajaputras* (princes) only, started to see Bhairavacharya as the Moon (starts to see) the Sun. And going some distance he saw another disciple of his holiness coming towards him and he inquired; "Where is the holy one ?". He replied: "He is in the *Vilva* grove to the north of this dilapidated temple of the *Matrikas*." And proceeding to that place he got down from his horse and entered the *Vilva* grove.

Then, he beheld the venerable Bhairavacharya who appeared as if he were *Virupaksha* Himself in the midst of

an assembly of *karpatikas* (ascetics) after having already bathed at day break and offered (to the deity) the eight kinds of flowers (used in worship) and after having performed the fire rites ; seated on the skin of a tiger spread on ground smeared with the green cowdung and with its outskirts marked by ash-heaps ; under the guise of covering himself with a black woollen wrab, practising as it were to dwell in the darkness of (Patala) the lowest world under the apprehension that he might have to go (to Patala) by entering an *Asuravivara* (cavernous mine) ; smearing the group of disciples (round him) with the lurid glow of lightning from his resplendent body as though by the paste of *Manahsila* (red arsenic) bought at the price of human flesh, binding as it were the *siddhas* (who had attained to supernatural powers) moving about overhead in their vanity and pride of knowledge (*Vidya*) with the coils of the hair, from the matted part of which hung beads of *Rudraksha* and conch shell ; having passed beynd fifty-five in years (as seen) by a few grey hairs on his head ; the edge of the hair growth in the front part of whose head had receded because of baldness ; the outside of whose ears were hairy ; whose forehead was broad and with the slanting forehead mark of ashes creating a doubt that it was the white streak of the skullbone bursting-out of the head, because of the heat of the incense (*guggulu*) burnt frequently over his head ; bearing as it were a single long and unbroken eye-brow because of the tawny colour of the eye-brows and because of the contracting of the part between the brows due to the naturally formed wrinkles on the forehead ; with the pair of whose exceedingly long eyes, which were somewhat greenish near the pupils like green crystals (*kacha*) from whose red corners were rays spread around and whose middle portions where white and which therefore shone like a rainbow (*Indrayudha*), he appeared to draw round (him) a big circle (*Mandala*) of many colours and to throw about

him in all directions (Bali) rice offerings to Siva in a series of white, greenish, yellow and red marks; whose nose-tip was bent like the tip of *Garuda*'s beak; whose cheeks were narrowed because the ends of the mouth were long gashes; who with his slightly protuding teeth whitened the space in (all) directions by the radiance emerging therefrom and resembling the brilliance of the moon who was the crest jewel of Hara ever present in his heart; whose upper lip was somewhat drooping as if over-weighted with all the *Saiva Samhitas* which were at the tip of (his) tongue; who, with the two crystal earrings dangling from the pendulous lobes of his ears appeared as if *Sukra* and *Brihaspati* were attaching themselves (to those ears) eager to obtain knowledge of victory for gods and for *Asuras* (respectively); who wore on one forearm a bracelet of iron with several lines of (sacred) thread used in *mantras* wound round with magic herbs and with a bit of conchshell which appeared as if it were a tooth of *Pushan* broken by *Lord Bhava* and worn by him, on account of his devotion, (to Siva) as an ornament; turning round and round the garland of Rudraksha beads with his right hand as if it were a series of buckets in a Persian wheel drawing water from the well of all *Rasas* (delightful feelings); who with the reddish tips of his thick beard dangling on his breast appeared as if he was sweeping off the heaps of real dust which were inside (or as if he were wiping off the passions of his own, heaped in his heart); who had the region of his chest covered with a circlet of very dense growth of black hair as if (the region was) charred by the burning illumination obtained by *Gnana* (spiritual knowledge); whose belly was bound by circlets of somewhat discontinuous folds; whose buttocks were protruding masses of flesh; whose private parts were covered by white and holy silk (*kshouma*) loin cloth, with the *Yogapattaka* piece of cloth which shone white like the foam of nectar (*Amrita*) and which wound round in a

circle the dignified *paryanka* posture he had adopted (sitting on his hands with legs crosswise and with a piece of cloth tied round the knees and back) as if with the serpent *Vasuki* who presented himself there on account of the efficacy of many irresistible *mantras* (uttered by him); with the spotless cluster of rays from the nails of the pair of feet exceedingly soft like the petals of a red lotus showing as it were his desire to discover and dig up great treasures from the (*Rasatala*) world below; the soles of whose feet were never abandoned by a pair of cleaned *Padukas* (Wooden shoes) washed pure with water and resembling a pair of (*Hamsas*) swans which had followed him, being acquainted with him when he came on pilgrimages to the holy ghats of the Ganges; who shone having always at this side (*Visakhika*) forked staff (of bamboo at the top end of which was fixed a curved black iron, as if having a goad (*ankusa*) for driving away (God) *Vinayaka* who causes obstacles in the way of achievement of all (*Vidyas*) mystic lore; who spoke not much, who smiled gently, who helped all; who was a celibate from childhood, who had performed excessive *tapas* austerities; whose anger was rare; whose kindness was unrestrained; who shone with noble innate qualities as a great city with (noble ministers or) rich sections of residents (or as the word *Mahanagara*) retains its original accent; who was like Meru with its comfortable shade under the clusters of tender leaves of the *Kalpas* (trees of Paradise); who was like *Kailasa* whose peak was rendered holy by taking the dust of the feet of *Pasupati* as his head was rendered holy by taking the dust on the feet of *Pasupati* who was like the world of Siva with its retinue of the *Mahesvara* hosts (being followed by hosts of (Sivite mendicants); who was like the ocean, having washed his body (bathed) in many thousands of rivers (which flowed east and which flowed west) both *Nada* and *Nadi*;

who was like the flood of the Ganges (the Janhavi) pure with many holy ghats because he (also was pure by having stayed in many holy (*Tirthas*) places of pilgrimage; and who was the abode of Dharma (Virtue) the sacred place of truth, the treasure-house of all prosperity, an (entire) town belonging to Holiness, the hall of good conduct, the place where patience dwelt, the paddy field where unassuming goodness was (cultivated), the seat where Propriety stood, the support of Steadfastness, the (embodied) form of Mercy, the abode of enthusiastic Endeavour, the garden of Delightfulness, the palace of Grace, the chamber of Profundity, an assembly of amicable qualities, the birth-place of good feeling and the very god of Death to Evil (Kali.) And Phairavacharya, seeing the King even (when he was) at a distance, moved towards him as a ocean towards the Moon. And with his disciples rising up (from their seats) first (even before him,) he rose up and went towards him (the King) with the gift (*Upayana*) of (*Sriphala*) Bilva fruits (placed before the king) and spoke the (*Svasti*) words of blessing in a (majestic) tone, deep and delightful like the roaring floods of the Ganges issuing out of the ear of the sage Janhu.

And even when at a distance, the King bent down and made obeisance anew offering as it were (in return to the Acharya) more clusters of lotuses (than he had received from him) by the many glances of his eyes which shone whiter and larger with joy; proving that the grace of *Maheswara* has been obtained by him as his resplendent crest jewel dangled about his (forehead when he humbly bowed down his head) which (jewel) appeared to be the growth of a third eye on his forehead; and with bees fleeing from the tender shoots (placed as ornaments) in his ear-lobes as he bent (his head down in reverence), appearing as if he was throwing down

(from his head) away from him what little remained of the dirt of sin which had been almost completely rooted out by serving (Lord) Siva; and the preceptor pointed to his own tiger skin saying "Welcome; be seated here." And the king too, after showing his humility, spoke these words letting free, thereby a great flood of words full of sweet emotions (or Rasas), in a sweet voice, delightful and tremulous on account of devotion like the voice (or Kala) of an intoxicated swan, as if causing the flow of a great river full of sweet water and delightful with the tremulous voice of intoxicated swans. "Lord, it makes me a wicked man with the bad lapses from good conduct which characterise other kings. It is either (my) transgression from good conduct caused by wretched wealth (Lakshmi) which is desired by all kings or, (my) meanness born of wealth which makes my preceptor behave thus to me. This (myself) is not a proper object for formalities of welcome. Enough of superfluous ceremony. Although this person was at a great distance from you, yet he had been in his mind a disciple of your reverence: and a preceptor's seat deserves to be revered even as a preceptor and is not to be slighted; and may your reverence be seated here." Having said this, he sat down on a piece of cloth brought by an attendant; and Bhairavacharya, accepting the words of the king which could not be passed over on account of the regard (the king had for him), graced that tiger skin even as before.

And when along with the king, the attendants and the disciples were seated, he offered appropriate Arghya etc., and in due course, with his heart carried away by the King's sweetness (of conduct), said, exhibiting the splendour of his teeth which were pure like a beam of Moon's rays and which shone like the very embodiments of devotion to *Siva*, "Tata, (dear child), your extreme

humility itself bespeaks the (weight) excellence of your (good) qualities. You are the receptacle of all good fortunes. Your actions are in consonance with your greatness. I have not cast my eyes ever since my birth on objects of wealth. Wherefore there is a certain (useless) body (my body) which has not been brought up by riches which are like fuel to the fire of all the varied vices; my vital breaths are supported by alms; a few letters of knowledge are known (to me) having been obtained with great difficulty (or being ill understood by me); there is somewhat of a particle of merit (*Punya*) present (in me) having earned it by the service at the feet of Bhairava (Lord Siva). Whatever is here which deserves to be used by you, I request you to accept (to make your own); for indeed, the hearts of good men which are acceptable on account of their fine qualities are like flowers, which can be bound together by a slender thread: besides, good persons who are famous and accepted by learned (people), are happy even when they are merely known by reputation like spoken words properly used and accepted by the learned causing delight even at the moment they are heard and making an entrance for fame in the firm-minded; and I was carried away by the multitude of your good qualities as by the floods (white with foam) of eagerness which entered (my heart) and am now brought back by (your suspicious self) you.

And the king told him in reply; “Lord ! even though the bodies, etc., of the good are devoted to one, still their lords are their benefactors. And an immeasurable multitude of prosperities has been acquired by the sight of you. And by this visit alone I have been raised to an enviable position by my preceptor.” Thus with varied speeches he remained there long and then returned home.

And another day, Bhairavacharya went to see the king. And the king placed (at his disposal) his own self along with

the Zenana, the attendants and the Treasury. But (the Acharya) he smiled and spoke: "Tata, (dear child) where is wealth and where are we who flourish in the forest: high-thinking certainly fades away like a creeper in the dry heat of wealth; and this your splendour shines like a firefly without scorching others; only persons like you are (fit) receptacles for rare fortune." Saying this, he remained there some time and then returned.

And the *Parivrad* (Sanyasin) in the same manner bought on each occasion five silver lotuses and offered them as gifts to the king. But on one occasion, he entered bringing in something covered by a white cloth. And entering and stopping as before for a while, he said "Good Sir, the venerable One says to your Worship 'There is a disciple of ours, a Brahmin by name Patalaswamin. By him has been wrenched from the hand of a *Brahma Rakshasa* the great sword known as *Attahasa*. And that (sword) is here fit for your arm (only); accept (it as a gift)." Informing him thus, he drew out from the sheath after removing the covering of cloth a sword which appeared as if the clear and bright sky of autumn had been condensed to steel (or a massive shape); as if the waters of the Jumna flood had been dammed; as if the black and angry cobra Kaliya, roused to anger by Krishna, had, desircous of (vanquishing) excelling Nandaka (the sword of Vishnu) assumed the form of a sword; as if it were a broken bit of the black cloud during the deluge, fallen from the sky and indicating a down-pour (of rain) for the ruin of the worlds (indicating the strength of its edge); with its curved line of sharp and rent edges like the (derisive) smile of Hate displaying the circular line of protruding teeth; with its firm handle, appearing, as it were, the arm of Hari (with the firmly clenched fist) as if it were made of the poison *Kalakuta* which is capable of destroying life in all the worlds; as if it were

made out of steel, tempered in the furnace of Kritantas (Yama's) rage; because of its exceeding sharpness (irritability) making noise at the mere touch of a breeze as if in anger; and cleaving into two even its own self, as it were, under the pretence of casting a reflection (of itself) on the raised pial and jewelled pavement of the Hall with rays proceeding from its indented edge as if with tufts of hair which clung to it when it cut off the heads of enemies; which pierced the sunlight again and again with the thrusts of the halo-disc swift as the gleams of lightning; cutting the day to pieces; as if it were the side glance of Kalaratri (the long night of destruction); as if it were the blue lotus worn by Kala (Death or Time); as if it were by 'Omkara' form of Cruelty (because of its bent shape and its reverberating noise when cleaving) [vide: ओं ओं इति शास्त्राण शंसन्ति] as if it were the beauteous form or arrant Selfishness (Ahamkara), the hereditary friend of Anger, the embodiment of Arrogance, the best helpmate of Adventure, the child (born) of Death, the path for the arrival of Grace and the path for the emergence of Fame.

And the king took hold of it by his hand and gazed at it for a good while, embracing it, as it were, with his image (cast on it), because of his love for the weapon. And he sent (this) message: "And the holy One must be informed: "my mind is not able in your case to act in transgression of your words, although indeed it is proud enough to disdain accepting the properties of others (although indeed it is not familiar with the humiliation of accepting the properties of others) "And the Parivrad (sanyasin) pleased at the (king's acceptance of that (sword) departed, saying "Fortune be with you; we will take leave (of you). And the king who by nature was a lover of the heroic emotion considered the earth as lying in the palm of his hand, because of having that sword.

Then, when (some) days had passed, on one occasion Bhairavacharya spoke to the king in a private place with a request "Tata (dear child), the natural disposition of the great are slow when their own benefit is concerned and skilful and vigilant in helping others. To such as you, the sight of supplicants is a big festive occasion ; their supplication is (sufficient) gratification ; and their acceptance of gifts is benefaction (enough) ; You are the (ground) place for (the satisfaction) of the wishes of all people ; whence you are requested (by me.) Listen. I have already served Siva by (Japa) muttering a crore of times the great Mantra of the Lord known as *Maha-kala-hridya* in the big cremation ground as prescribed by the *Kalpa-sutra*, being decorated with black garlands and garments ; the fulfilment of that (mantra), ends with the subjugation of a *Vetala* (goblin). And that end cannot be accomplished by those who have no helpers. And you are enough for this work ; and three other helpers there will be when you undertake to bear the burden ; one is that same friend of our Youth, the Maskarin (sanyasin) Titibha by name, who visits you (often) ; the second is that Patalaswamin, the other is also my own disciple, the Dravida, named Karnatala. If you consider (this) a good proposal then, let this hand (of yours), which is long like the proboscis of the elephant supporting of the quarter, carry (the sword) Attahasa, and be made a safety bolt of a quarter of the sky for one night. And when he had finished the speech, the king, (thus) obtaining an occasion for doing good, was delighted at heart as if one who had entered darkness and (suddenly) sees light ; and he said, "Reverend One ! I am extremely favoured ; and I consider myself as accepted (as a disciple) by this command, equally with (your disciples)." And Bhairavacharya rejoiced at that speech of the king. And he fixed an appointment : "We are to be seen by the long-lived One with the sword as his second (or comrade) in the deserted

temple which is near the great cremation ground here at the same hour as now on the night of this approaching fourteenth day of the dark fortnight", And then, when the days passed and that dark fourteenth day was reached, the king entered *Niyama* (observed the rules of ritual) and was ordained in the prescribed Saiva manner. And he performed the (prescribed) ceremonies of applying scents, perfumes, flowers, etc., and worshipping with offering of scents, incense, flowers etc., the sword *Attahasa*; then when the day was ended and the directions were reddened as if by the performance by somebody of the ceremonial of *Rudhira Bali* (offering of blood) for the purpose of a *Karma* ritual and when the rays of the sun hung down like the tongues of (Vetala) goblins thirsting for the (*Rudhira-Bali*) blood offering; when the Sun-god was himself doing the duty of a protector of a quarter in the western sky (the other direction) on account of his love towards the king, and when the shadows of the trees grew (in size) like she-devils (*Yatudhanees*), when regions of darkness were like (*Danavas*) devils residing in the Patala world rising up to cause obstruction (to meritorious deeds); when the constellations of stars gathered in groups in the heavens, desirous as it were, of witnessing (some terrible act) the ritual relating to *Rudra*; when the night was pitch-dark; at midnight when all the people were sleeping and all around was soundless and still; the king stepped forward and came out of the city, alone, grasping the hilt with his left hand and drawing out the sword *Attahasa* with his right hand, and being undiscovered by the Zenana and the attendants; he was covered by the gleam of the sword as if he was afraid of being found out and had covered his entire body and limbs with a piece of dark blue cloth; followed, although not ordered to do so, by (*Rajalakshmi*) the grace of royalty and dragging behind him by the hair (the lady known as the) Fulfilment-of-the Ritual under the guise of bees which lingered on account

of the fragrance (of his body). And he went to that (agreed) place. Then they three, Titibha, Karnata and Patalaswamin, came forth; like Drouni (Asvatthma) Kripa and Kritavarma, prepared for the night-battle (Souptika); having bathed (already) and wearing garlands and peculiarly attired as if they had magic headbands made out of murmuring bees hovering about the flowers worn on their heads; wearing on their hands knotted turban bands as if those knots were knots of great (Mudras) Mystic symbols which bound together the lines of peculiar Svastika figures in the middle of their foreheads; with their mouths and cheeks whitened by the smear of the flood of light from the holy ear-rings, pendant at the outer cavities of their ears, drinking as it were the utter darkness of the night in their desire to vanquish the goblins moving about at night; with the pure, clear brilliance of jewelled *Kundalas* (earrings) pendant from the other set of ears, appearing as if anointed by the *gorachana* rendered holy by the repeated utterances of *mantras* (over it), who, brandishing sharp swords appeared as if they offered human sacrifices for the success of the ritual by their own images (contained in those swords): who appeared to cut into three parts the night (which has three Yamas or watches) for guarding their respective quarters by the continued flashes of their swords marking off the darkness into (sections); who made another complete night by the dark shields of tough skin held by them on which (shields) were half-moons and silver white knobs in rows like clusters of stars and which (shields) appeared to be like bits of dark night, cut to pieces by the relentless edges of their swords; who wore thick folds of new cloth held together (at the waist) by golden belts (*Sringala*) with their sword sheaths fixed therein; and they introduced themselves (to the king). And the king asked them three "who is here" and they three told him their respective names. And followed by them alone, he went to that place

of *Sadhana* (accomplishing the object in view) which was still and solemn and awe-inspiring, where all (upakarmas) requisites (for the performance of the rites) were gathered ready at hand and which (place) appeared as if it were night whence darkness had fled by the partial burning of mustard scattered all round for protecting (the place from evil spirits) and when the sky was full of smoke of burnt incense (*guggulu*) and of the radiance from the sacrificial lamps.

In that (place), seated at the centre of a big circle marked by ashes white as the (dust) pollen of *Kumudas* (night lotuses), he saw Bhairavacharya, a form resplendent, with more brilliance (than ever) like the autumn (*Sarad*) sun surrounded by a large halo of light; like a Mandara mountain amidst a whirlpool of the ocean of milk when churned; who had commenced the fire-rite in the fire generated in the open cavity of the mouth of a corpse on whose breast he was seated and which was lying on its back; who was smeared with blood-red sandal paste and decorated with blood-red garlands and garments; who had smeared a black unguent; who wore black amulet (*Pratisara*); who wore black dress; who under the guise of offering black sesame (to the ritual fire), caused in his anxiety to become a Vidyadhara, the destruction of (the *Parama-Anus*) extremely tiny particles which were defiled and were the cause of the building up of the human body; who appeared with the rays from his finger-nails spreading out as he made offerings to the fire, to cleanse the fire of the pollution caused by contact with the mouth of the corpse; who appeared to let fall into the sacrificial fire offering of blood because his eyes were red with smoke: with some *mantra* (utterance of mystic syllables) in his mouth, wherein the tips of white-teeth, exposed to view by the slightly opened lower lip, resembled the rows of letters of the *mantras* whose shapes

were visible; who appeared to burn away all the limbs (of his body) for (the accomplishment of his object) obtaining *Siddhi*, because of the reflections of the lighted lamps, placed near at hand, in the drops of perspiration due to his exertion in offering oblations; and who was encircled by the Brahminical thread of many strings as by the mantra *Vidyaraja* of many virtues. And approaching him (the Acharya), he (the king) made obeisance; and by him (the sage) cheered, he attended to his work.

Meanwhile, Patalaswami accepted the eastern quarter; Karnatala the northern; Parivrat the western; while the king adorned the quarter distinguished by the luminaries of Trisanku.

When the watchers of the (four) quarters were thus stationed and when Bhairavacharya confidently performed the fearful rite, having entered the cage (protecting ring) formed by the arms of the protectors of the quarters; when the demons (*Kounapas*) who raised an uproar and rendered all efforts futile and caused obstacles were, after a long time, subdued; when midnight had just passed; at a place not far to the north of the circle; the earth was seen opening as if it were the hole (caused by the tooth) of the great Boar at the time of the deluge.

And suddenly, from that opening arose a person dark as the blue lotus like a pillar of copper thrown up by the elephant of a quarter; like *Narakasura*, of shoulders broad as the great Boar's, emerging from the womb of the earth; like the *Danava Bali* rising up after breaking (the roof of Patala; like a palace of emerald with a resplendent jewel lamp at the top; with his crest shining with the dense and wavy tresses glossy and black as clouds; with a resplendent *malati* wreath on his head; with the tremulousness of his voice and with the natural red colour of his eyes, appearing as one intoxicated with the pride of youth; whose neck-

garland dangled about (his neck); smearing over and over again the mud, softened by crushing in his clenched hands, on his big shoulders which resembled the temples of the elephants of the quarters.

With the irregularly smeared portions of sandal paste he seemed to be a part of the autumn heavens irregularly covered with patches of extremely white clouds; wearing over a lion-garment (*Chandataka*), white as the petal inside a *ketkai* (flower), a tightly-drawn piece of cloth (wound round the hip-joints) *kakshya-bandham* which made his belly appear more sunken and smaller (than before) and whose white fringed end of cotton cloth hung loose behind him and fell to the ground as if it were the (serpent) *sesha* supporting him from behind; whose thighs were hard and stout and who fixed his steps slowly and gently as if through fear that the earth might break (under his weight); and whose thighs were proud of somehow supporting the trunk of his body which was like a mountain heavy with unbearable pride; and again and again doubling his left arm on his chest and raising his right arm crosswise and bending his knees in an arc he made fierce strokes slapping on his chest and thigh (in challenge) and producing *tamkara* (the sound of slapping on the shoulder and thigh with the arm) as if producing destroyers as obstacles to the Karma (rite) and as if depriving the entire living world of one sense (the sense of hearing).

And he spoke laughing in tones as terrible as the resounding roar of (*Nara-simha*), the Man-Lion: "O Lover in whom, Vidyadhara maidens are expected to repose faith; (O aspirant to success in the *Vidyadhari Sraddha* or rite) Whence this arrogance at the acquisition of a little knowledge, or this pride of having reliable helpers, that you, like a simpleton, aspire to achieve success without giving this person (me) his *bali* (offering)? What ill-conceived idea

of yours is this ? During all this time has not the name of the Lord of this tract reached your ears, of this tract which (has obtained currency) is known to all even with my name ? I am the Naga (serpent) by name *Sri Kantha* ; If I do not allow it, what power is there even in the multitude of *grahas* (planets and stars) to traverse the sky ? Although master of the earth, this (king) is but a slave and a hermit (weekling) who renders help to such vile *Saivas* like you. Now accept, along with this wicked king, the result (fruit) of the (erroneous conduct of an inefficient snake-charmer) misleading a bad king." So saying with hard slaps of his forearms he felled Titibha and others who rushed towards him along with their armours and their swords. Then, on hearing this unprecedented insult, the king with his several limbs exuding, as it were, in profusion, under the guise of sweat caused by his inability (to brook the insulting language), "water" of the sharp edges of the dark swords drunk (by those limbs) in many battles, although those (limbs) were not hurt or injured by weapons (in those battles) ; and with these limbs under the guise of bearing the hairs on end (*romancha*) making him light for battle by freeing him from the burden of hundreds of wounding arrows ; with the Attahasa proclaiming aloud his powers, as if laughing and showing clearly the row of its white teeth in derision, because of the multitude of stars reflected on it ; besieging the Naga by surrounding him in all the ten directions by building, with a radiant halo of rays from his finger nails moving about hastily in their desire to grasp the handle (of the sword,) a *mandala* (circular fortress) of *mantras* for subduing serpents as it were, afraid that otherwise the Naga might escape.

And he said, " You crow of a serpent, are you not ashamed to beg for *bali* (offering) when I, a royal swan, am here ? Or of what use are these harsh words ? The strength

of the good resides in (their) arm and not in (their) speech. Take hold of (your) weapon ; and this (you) will cease to exist (will be put to death). My arm is not trained in (the impropriety of) striking those who do not carry weapons". And the Naga clapped his hands on his own shoulders, saying even more contemptuously, "Come ; why with weapons ? I shall break your pride even with my two arms." And the king, ashamed to vanquish by using weapons one without weapons in a duel, cast away from him the breast-plate of skin and the sword Attahasa ; and he tightened his loin-cloth by winding it over the upper halves of his thighs, and prepared for a wrestle ; they two fought, dripping drops of gore from their arms slapped by the merciless slaps of arms (of the adversary) which fell like pillars of stone ; and filling the entire world full of sound. And before long, the king felled the (Bhujanga) snake to the ground ; and caught at his hair and grasped at Attahasa to cut his head off ; and then he saw this person's (his sacred thread (*Yagnopavitra*) apart from the *Vaikakshaka* dress that he wore ; and withdrawing from the use of (his) weapon, he said, "You impudent fellow ! Here then is the seed (strength) on which you rely for your wicked conduct ; whence you act according to your whims confidently and without any restraint". Immediately after, he beheld the moonlight suddenly and greatly increase ; and he smelt a delightful fragrance, smearing his nose, as it were, of a bunch of lotus-flowers blowing in autumn. And suddenly he heard the noise of anklets (*Nupura*) ; and he turned his eye in the directions of the sound.

Then, he saw in the middle of (the sword) Attahasa held in (his) hand, a woman who gleamed like a flash of lightning in the womb of a dark-blue cloud ; who drank up the dark night with her brilliance ; who had a lotus in her hand (whose hands were red lotuses) ; who drew after her, the interwoven abundance of red colour of her tender toes

which clung to her feet, as if she were drawing behind her, the many tender coral creepers of the seashore that clung to her feet; bearing, as it were, under the guise of the nails on her spotless toes the lunar disc cut to pieces on account of the fear that the full lunar disc might cause the lotuses (in) of her hands to shrink and close; with the big sized anklets hanging loosely at her ankles, appearing as if she had burst the bonds of thick and close-set chains; appearing as if rising up from the waters of the ocean; slightly rippled by the blowing breeze and attractive with many kinds of flowers and hundreds of birds, because her form became visible above the white silk robe which was gently rippled by the breeze and which was decorated with hundreds of multifarious designs of flowers and birds; whose waist was clasped under the guise of the *Trivali* clasp, as if by Lady Ganga (Tripathaga) out of affection for her being born of the Ocean (the Lord of Ganga); who with round and prominent breasts, appeared like the sky with the *Kumbhas* (temples) of the elephant of the quarters; who wore on her bosom a necklace, brilliant like the constellations in autumn; which (necklace) appeared like the streak of dew of rut (elephant's *ichor*) collected in the trunk of (the white elephant) *Iravata*; who appeared to be fanned by white *chamaras* waved gently by the breeze because of the rays of light from her necklace swinging pendulously as she breathed gently; who was resplendent with the two palms of her hand red by nature, as if they had been rendered red by the transference of the red colour of the red lead (*Sindura*) when she caressed, by the stroke of her hand, the temples of the scent-elephant blind with (the overflow of) rut (*mada*) who shone with the *danta patra* (ear-ornament) which shed moonlight and which appeared to have been made a *Kundala* (or ear-ornament) made into full globe out of the bit of Moon

other than the bit belonging to Hāra: and who was decorated with the tender shoots of Asoka worn in her ears as if with bunches of bright (green) rays of the jewel *Kaustubha*; whose forehead was never separated from the big Tilaka mark which was made with elephant ichor (made) and which appeared like the circular shadow of an unseen umbrella) held overhead); who from the petals of her lotus feet to the parted locks of hair on her head, shone white with sandal paste which was white like moonlight, as if it were the spotless fame of the first kings; with garlands of flowers, which kissed the ground, worn about her neck, appearing as if decorated with rivers which kissed the surface of the earth and which wore garlands of wild flowers and which sought repose in the Ocean; and who declared without the use of words (letters) that she was born of a lotus, by the mere appearance of her limbs which were soft and tender like tender lotus stems (Mrinala).

And, without getting confused (at that sight), he (the king) asked: "Auspicious lady, who are you and whose are you?", And what for have you come into the range of my sight." And she spoke to him, as if putting (him) to shame by her overweening pride, quite contrary to woman's nature, " Hero! know me as Sri; who is the female antelope which roams about playfully in the region of the broad breast of Narayana; who is the banner of the race of first kings Prithu, Bharata, Bhagiratha, etc.; who is the attractive image (of a lady) carved on those pillars of victory—the arms of heroes; who is the royal lady-swan spoilt by the desire to sport in the waves of blood-rivers in battle; who is the peahen in the forest regions of white royal umbrellas; who is the lioness which likes to wander in the forest of the extremely sharp edges of weapons; who resides in the lotus (flower blowing in the pool) of the waters, of the sharp edges of swords. I have been carried away by this, your valourous spirit. Beg of me and I will give you the boon that you desire. Services rendered to others by heroes are

never at an end; wherefore the king bowed down to her and without caring for his own advantage, he begged (of her) *Siddhi* (fulfilment) for Bhairavacharya. And the goddess Lakshmi (thereat), becoming more kind (towards the king) and with eyes that opened wider (with kindness) appeared to pour over the king the Ocean Milk, as it were in consecration; and she said, "Let it be so."

And she added: "And because of this excellence of noble qualities (*sattva*) and the unusual devotion (*Bhakti*) to our Lord and Master, Siva (*Bhagavan Siva Bhattavaka*) you shall form, as it were a Trinity with the Sun and the Moon, and be the founder on earth of a great royal race which shall be unbroken (in continuity) which shall increase in *vriddhi* (prosperity) day by day and which shall abound in men pre-eminent in purity, auspiciousness (truthfulness) liberality, firmness and courage; in which will arise, like Harischandra, another lord of all *Dvipas* (continents), an emperor named Harsha, who will desire to be victorious over the three worlds like Mandhata, and for whom, this (my) hand will, of its own accord, throw away the lotus (held by it) and hold the *chamara* fan"; and at the end of the speech, she disappeared.

And on hearing that, the king was extremely gratified at heart. And Bhairavacharya also by the word of the Goddess and by the proper performance of the rite, immediately attained to the rank of a *Vidyadhara*, having fine locks of hair, a crown (*kirita*) on his head, a garland (round his neck), an anklet (on his arms), a girdle (*Mekhala*) (round his waist), a club (*Mudgara* in his hand) and a sword (dangling at his side). And he said, "O king, the ambitions of the weak-minded, lazy people do not extend far; but the favours of the good on earth are by (their own nature) expansive and all-reaching; who indeed, other than your highness, is capable of giving this gift (*Dakshina*) which

one does not think about even in a dream. Even on getting an atom of prosperity, a weak-natured person (is puffed up) assumes a lofty aspect like the scalepan ; as this person has been (I am) helped by your noble qualities and has obtained his entire good fortune from you alone, he has lost his heart and (is dull-witted) he is not ashamed ; for, I desire to keep myself in your memory by doing you a little service, somehow or other". The pride of heart of (Dhiras) courageous men do not give room for reciprocation (of favours); wherefore the king replied : " I have finished my task only with your honour's success (*siddhi*). May the venerable one therefore proceed to the desired place." And this addressed by the King, he who was desirous to go (to the Vidyadhara world) embraced Titibha and others closely ; and looking at the king with eyes wet with tears that flowed like a spray of dew from lotuses, he said again " *Tata*, (dear child). If I say, " I depart", it is not proper for the affection (I bear you). It is superfluous to say that my vital breaths are yours. If I say, " Accept this useless body (as your own)", it would be indicating my meaning by an unmeaning distinction. To say, " We are sold to you (grain by grain)" is not befitting the valuable help rendered by you ; to say, " You are my relation (Bandhava)", would (be keeping you at a distance) not indicate sufficient familiarity ; to say that (my heart) remains with you would be contrary to reality. To say, " This our achievement (of Vidyadharatva) is a torment causing, as it does, separation from you ", would not be believed. To say that your help was without any motive, would be an *Anuvada* (useless reiteration of a well-known fact). To say, " Ourselves should be remembered ", would be tantamount to a command. This person (myself) who is cruelly selfish must be thought of by all means when the talk turns about ungreatful persons and when tales of wicked persons are told.'

So saying, he rose up to the region of the sky ; where constellations of stars appeared as if they clashed with the shower of pearls loosened from his necklace which broke to pieces as he hurried upwards. And he went to a place which was befitting his achievement (siddhi) and which was marked off by the multitude of luminaries, (grahas). And Srikantha also, saying " King, this person is (I am) bought by your valour and is (am) taught modesty ; and he deserves (I deserve) to be favoured with (your) commands about things that have to be done." And permitted by the king, he entered again that same opening in the earth.

And thus when the night was almost spent ; when the forest breeze fragrant with the breath of (Kamalini women about to wake up) lotus ponds where lotuses were about to awaken ; when the breeze was cool with dew as if with the sweat caused by the sport of removing the clothes from the breasts of the forests of the forest deity ; where by the odour of the breeze, the bees have been drawn to it ; when the blowing (of the breeze) made the night lotuses (*kumudas*) sleep ; when the breeze blew gently, as the night was dying and carried with it particles of frost ; when (*Triyama*) Night was descending into the other Ocean as if she were scorched by the sighs of the crowd of Chakravaka birds which were helpless in their separation (from their beloved) ; when the lotus ponds appeared as if they opened their eyes in their anxious desire to see Lakshmi actually coming ; when the birds rose up from sleep ; when the forest, with its creepers quivering in the gentle breeze, appeared to drop many particles of snow as though they dropped a shower of flowers ; when the night lotuses closed their petals and the bees caught inside (them) hummed, as if they were the auspicious conches blown for awakening (the splendour of lotuses) the Goddess Lakshmi (from sleep) ; when the stars, the bright buds on the dark

creeper (called Night), had been crowded together in the western sky as if they were driven forward by the breaths exhaled from the nostrills of the horses of the Sun's chariot, which (horses) had newly risen from bed ; when the constellation of the Seven Rishis (the Great Bear) looked grey, as if covered by the dust (dollen) of the flowers of the multitude of *kalpa* creepers wafted by the gentle breeze ; when the antelope, consisting of stars, (the constellation *Mriga-sirsha* slipped down (in the western heavens) as if it were the goad of the divine elephant let fall (accidentally). The king took Titibha and others (with him) and in the pure water of the forest well, after washing his limbs which were dirtied by the combat with the Naga (serpent), he entered the city. And on the next day, he made them glad by taking his own bath, food, dress, etc. only after them.

And after spending a few days (in the king's company) the *Parivrad* (Sanyasin left for the forest, although dissuaded by the king from leaving him. But Patalaswamin and Karnatala were devoted to valour and they remained with him. And they grew old in his (the king's) service, having attained to a prosperity beyond their wishes ; with their swords always drawn amidst the circle of heroes ; (always) proceeding first to the front of battle ; now and then when stories are told; recounting, when commanded to do so by the king, the incidents of their childhood and the wonderful deeds of Bhairavacharya.

Thus ends Raja-vamsa-Varnanam, the third Uchchavasa of the Harsha-Charita of Sri Bana Bhatta.

